

FIRST THINGS FIRST MANIFESTO 2000

We, the undersigned, are graphic designers, art directors and visual communicators who have been raised in a world in which the techniques and apparatus of advertising have persistently been presented to us as the most lucrative, effective and desirable use of our talents. Many design teachers and mentors promote this belief; the market rewards it; a tide of books and publications reinforces it.

Encouraged in this direction, designers then apply their skill and imagination to sell dog biscuits, designer coffee, diamonds, detergents, hair gel, cigarettes, credit cards, sneakers, butt toners, light beer and heavy-duty recreational vehicles. Commercial work has always paid the bills, but many graphic designers have now let it become, in large measure, what graphic designers do. This, in turn, is how the world perceives design. The profession's time and energy is used up manufacturing demand for things that are inessential at best.

Many of us have grown increasingly uncomfortable with this view of design. Designers who devote their efforts primarily to advertising, marketing and brand development are supporting, and implicitly endorsing, a mental environment so saturated with commercial messages that it is changing the very way citizen-consumers speak, think, feel, respond and interact. To some extent we are all helping draft a reductive and immeasurably harmful code of public discourse.

There are pursuits more worthy of our problem-solving skills. Unprecedented environmental, social and cultural crises demand our attention. Many cultural interventions, social marketing campaigns, books, magazines, exhibitions, educational tools, television programs, films, charitable causes and other information design projects urgently require our expertise and help.

We propose a reversal of priorities in favor of more useful, lasting and democratic forms of communication - a mindshift away from product marketing and toward the exploration and production of a new kind of meaning. The scope of debate is shrinking; it must expand. Consumerism is running uncontested; it must be challenged by other perspectives expressed, in part, through the visual languages and resources of design.

In 1964, 22 visual communicators signed the original call for our skills to be put to worthwhile use. With the explosive growth of global commercial culture, their message has only grown more urgent. Today, we renew their manifesto in expectation that no more decades will pass before it is taken to heart.

Jonathan Barnbrook Nick Bell Andrew Blouwelt Hans Bockting Irma Boom Sheila Levant de Bretteville Max Bruinsma Siân Cook Linda van Deursen Chris Dixon William Drenttel Gert Dumbar Simon Esterson Vince Frost Ken Garland Milton Glaser Jessica Helfand Steven Heller Andrew Howard Tibor Kalman Jeffery Keedy Zuzana Licko Ellen Lupton Katherine McCoy Armand Nevis J. Abbott Miller Rick Poynor Lucienne Roberts Erik Spiekermann Jan van Toorn Teal Triggs Rudy VanderLans Bob Wilkinson

**"Consumption is a treatable disease."**

- TIBOR KALMAN, 1949-1999

**ART DIRECTOR AND EDITOR**  
RUDY VANDERLANS  
**COPY EDITOR**  
ALICE POLESKY  
**EMIGRE FONTS**  
ZUZANA LICKO  
**MANAGER**  
TIM STARBACK  
**SALES AND DISTRIBUTION**  
ELLA CROSS, KRISTI BURGESS  
**PHONE**  
(916) 451 4344  
**FAX**  
(916) 451 4351  
**EMAIL**  
SALES@EMIGRE.COM  
**PREPRESS AND PRINTING**  
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**FIRST THINGS FIRST TEXT UPDATE (COVER), TIBOR KALMAN QUOTE  
(INSIDE COVER), AND RICK POYNOR ESSAY (PAGE 2)**  
COURTESY OF ADBUSTERS MAGAZINE

**MANY THANKS TO**  
KATHERINE MCCOY, LEWIS BLACKWELL, PHILIP MEGGS,  
AND JAN VAN VLIET

## Rick Poynor

When Ken Garland published his First Things First manifesto in London thirty-five years ago, he threw down a challenge to graphic designers and other visual communicators that refuses to go away. As the century ends, this brief message, dashed off in the heat of the moment, and signed by twenty-one of his colleagues, is more urgent than ever; the situation it lamented incalculably more extreme.

It is no exaggeration to say that designers are engaged in nothing less than the manufacture of contemporary reality. Today, we live and breathe design. Few of the experiences we value at home, at leisure, in the city or the mall are free of its alchemical touch. We have absorbed design so deeply into ourselves that we no longer recognize the myriad ways in which it prompts, cajoles, disturbs, and excites us. It's completely natural. It's just the way things are.

We imagine that we engage directly with the "content" of the magazine, the TV commercial, the pasta sauce, or perfume, but the content is always mediated by design and it's design that helps direct how we perceive it and how it makes us feel. The brand-meisters and marketing gurus understand this only too well. The product may be little different in real terms from its rivals. What seduces us is its "image." This image reaches us first as a visual entity – shape, color, picture, type. But if it's to work its effect on us it must become an idea: NIKE! This is the tremendous power of design.

The original First Things First was written at a time when the British economy was booming. People of all classes were better off than ever before and jobs were easily had. Consumer goods such as TVs, washing machines, fridges, record players and cars, which North Americans were the first to take for granted, were transforming everyday life in the wealthier European nations – and changing consumer expectations for ever. Graphic design, too, had emerged from the austerity of the post-war years, when four-colour printing was a rarity, and designers could only dream of American clients' lavish production budgets and visual panache. Young designers were vigorous and optimistic. They organized meetings, debates and exhibitions promoting the value of design. Professional associations were started and many leading figures, still active today, began their careers.

Ken Garland studied design at the Central School of Arts and Crafts in London in the early 1950s, and for six years was art editor of *Design* magazine, official mouthpiece of the Council of Industrial Design. In 1962, he set up his own company, Ken Garland & Associates, and the same year began a fruitful association (a "do-it-for-love consultancy," as he once put it) with the Campaign for Nuclear Disarmament. He was a committed campaigner against the bomb, and his "Aldermaston to London Easter 62" poster, with its huge, marching CND symbol, is a classic piece of protest graphics from the period. Always outspoken, in person and in print, he was an active member of the socialist Labour Party.

Garland penned his historic statement on 29 November 1963, during a crowded meeting of the Society of Industrial Artists at London's Institute of Contemporary Arts. At the end he asked the chairman whether he could read it out. "As I warmed to the task I found I wasn't so much reading it as declaiming it," he recalled later; "it had become, we all realized simultaneously, that totally

unfashionable device, a Manifesto." There was prolonged applause and many people volunteered their signatures there and then.

Four hundred copies of First Things First were published in January 1964. Some of the other signatories were well-established figures. Edward Wright, in his early forties, and the oldest, taught experimental typography at the Central School; Anthony Froshaug was also a Central typographer of great influence. Others were teachers, students, or just starting out as designers. Several were photographers.

The manifesto received immediate backing from an unexpected quarter. One of the signatories passed it to Caroline Wedgwood Benn, wife of the Labour Member of Parliament, Anthony Wedgwood Benn (now Tony Benn). On 24 January, Benn reprinted the manifesto in its entirety in his weekly *Guardian* newspaper column. "The responsibility for the waste of talent which they have denounced is one we must all share," he wrote. "The evidence for it is all around us in the ugliness with which we have to live. It could so easily be replaced if only we consciously decided as a community to engage some of the skill which now goes into the frills of an affluent society."

That evening, as a result of the *Guardian* article, Garland was invited on to a BBC TV news program to read out a section of First Things First and discuss the manifesto. It was subsequently reprinted in *Design*, the SIA Journal (which built an issue round it), the Royal College of Art magazine, *Ark*, and the yearbook *Modern Publicity* 1964/65, where it was also translated into French and German. This publicity meant that many people, not just in Britain but abroad, heard about and read First Things First. Garland has letters in his files from designers, design teachers and other interested parties as far afield as Australia, the United States and the Netherlands requesting copies, affirming support for the manifesto's message, or inviting him to come and speak about it.

That First Things First struck a nerve is clear. It arrived at a moment when design was taking off as a confident, professionalized activity. The rapid growth of the affluent consumer society meant there were many opportunities for talented visual communicators in advertising, promotion and packaging. The advertising business itself had experienced a so-called "creative revolution" in New York, and several influential American exponents of the new ideas-based graphic design were working for London agencies in the early 1960s. A sense of glamour and excitement surrounded this well-paid line of work. From the late 1950s onwards, a few skeptical designers began to ask publicly what this non-stop tide of froth had to do with the wider needs and problems of society. To some, it seemed that the awards with which their colleagues liked to flatter themselves attracted and celebrated only the shallowest and most ephemeral forms of design. For Garland and the other concerned signatories of First Things First, design was in danger of forgetting its responsibility to struggle for a better life for all.

The critical distinction drawn by the manifesto was between design as communication (giving people necessary information) and design as persuasion (trying to get them to buy things). In the signatories' view, a disproportionate amount of designers' talents and effort was being expended on advertising trivial items, from fizzy water to slimming diets, while more "useful and lasting" tasks took second place: street signs, books and periodicals, catalogues,

instruction manuals, educational aids, and so on. The British designer Jock Kinneir (not a signatory) agreed: "Designers oriented in this direction are concerned less with persuasion and more with information, less with income brackets and more with physiology, less with taste and more with efficiency, less with fashion and more with amenity. They are concerned in helping people to find their way, to understand what is required of them, to grasp new processes and to use instruments and machines more easily."

Some dismissed the manifesto as naive, but the signatories were absolutely correct in their assessment of the way that design was developing. In the years that followed, similar misgivings were sometimes voiced by other designers, but most preferred to keep their heads down and concentrate on questions of form and craft. Lubricated by design, the juggernaut rolled on. In the gentler, much less invasive commercial climate of the early 1960s, it was still possible to imagine that if a few more designers would only move across to the other side of the vehicle balance would be restored. In its wording, the manifesto did not acknowledge the extent to which this might, in reality, be a political issue, and Garland himself made a point of explaining that the underlying political and economic system was not being called into question. "We do not advocate the abolition of high pressure consumer advertising," he wrote, "this is not feasible."

But the decision to concentrate one's efforts as a designer on corporate projects, or advertising, or any other kind of design, is a political choice. "Design is not a neutral value-free process," argues the American design educator Katherine McCoy, who contends that corporate work of even the most innocuous content is never devoid of political bias. Today, the imbalance identified by First Things First is greater than ever. The vast majority of design projects – and certainly the most lavishly funded and widely disseminated – address corporate needs, a massive over-emphasis on the commercial sector of society, which consumes most of graphic designers' time, skills and creativity. As McCoy points out, this is a decisive vote for economic considerations over other potential concerns, including society's social, educational, cultural, spiritual, and political needs. In other words, it's a political statement in support of the status quo.

Design's love affair with form to the exclusion of almost everything else lies at the heart of the problem. In the 1990s, advertisers were quick to coopt the supposedly "radical" graphic and typographic footwork of some of design's most celebrated and ludicrously self-regarding stars, and these designers, seeing an opportunity to reach national and global audiences, were only too happy to take advertising's dollar. Design styles lab-tested in youth magazines and obscure music videos became the stuff of sneaker, soft drink and bank ads. Advertising and design are closer today than at any point since the 1960s. For many young designers emerging from design schools in the 1990s, they now appear to be one and the same. Obsessed with how cool an ad looks, rather than with what it is really saying, or the meaning of the context in which it says it, these designers seriously seem to believe that formal innovations alone are somehow able to effect progressive change in the nature and content of the message communicated. Exactly how, no one ever manages to explain.

Meanwhile, in the sensation-hungry design press, in the judging of design competitions, in policy statements from design organizations,

in the words of design's senior figures and spokespeople (on the few occasions they have a chance to address the public) and even in large sections of design education, we learn about very little these days other than the commercial uses of design. It's rare to hear any strong point of view expressed, by most of these sources, beyond the unremarkable news that design really can help to make your business more competitive. When the possibility is tentatively raised that design might have broader purposes, potential and meanings, designers who have grown up in a commercial climate often find this hard to believe. "We have trained a profession," says McCoy, "that feels political or social concerns are either extraneous to our work or inappropriate."

The new signatories' enthusiastic support for *Adbusters'* updated First Things First reasserts its continuing validity, and provides a much-needed opportunity to debate these issues before it is too late. What's at stake in contemporary design, the artist and critic Johanna Drucker suggests, isn't so much the look or form of design practice as the life and consciousness of the designer (and everybody else, for that matter). She argues that the process of unlocking and exposing the underlying ideological basis of commercial culture boils down to a simple question that we need to ask, and keep on asking: "In whose interest and to what ends? Who gains by this construction of reality, by this representation of this condition as 'natural'?"

This is the concern of the designer or visual communicator in at least two senses. First, like all of us, as a member of society, as a citizen (a word it would be good to revive), as a punchdrunk viewer on the receiving end of the barrage of commercial images. Second, as someone whose sphere of expertise is that of representation, of two-dimensional appearances, and the construction of reality's shifting visual surface, interface and expression. If thinking individuals have a responsibility to withstand the proliferating technologies of persuasion, then the designer, as a skilled professional manipulator of those technologies, carries a double responsibility. Even now, at this late hour, in a culture of rampant commodification, with all its blindspots, distortions, pressures, obsessions, and craziness, it's possible for visual communicators to discover alternative ways of operating in design.

At root, it's about democracy. The escalating commercial take-over of everyday life makes democratic resistance more vital than ever.

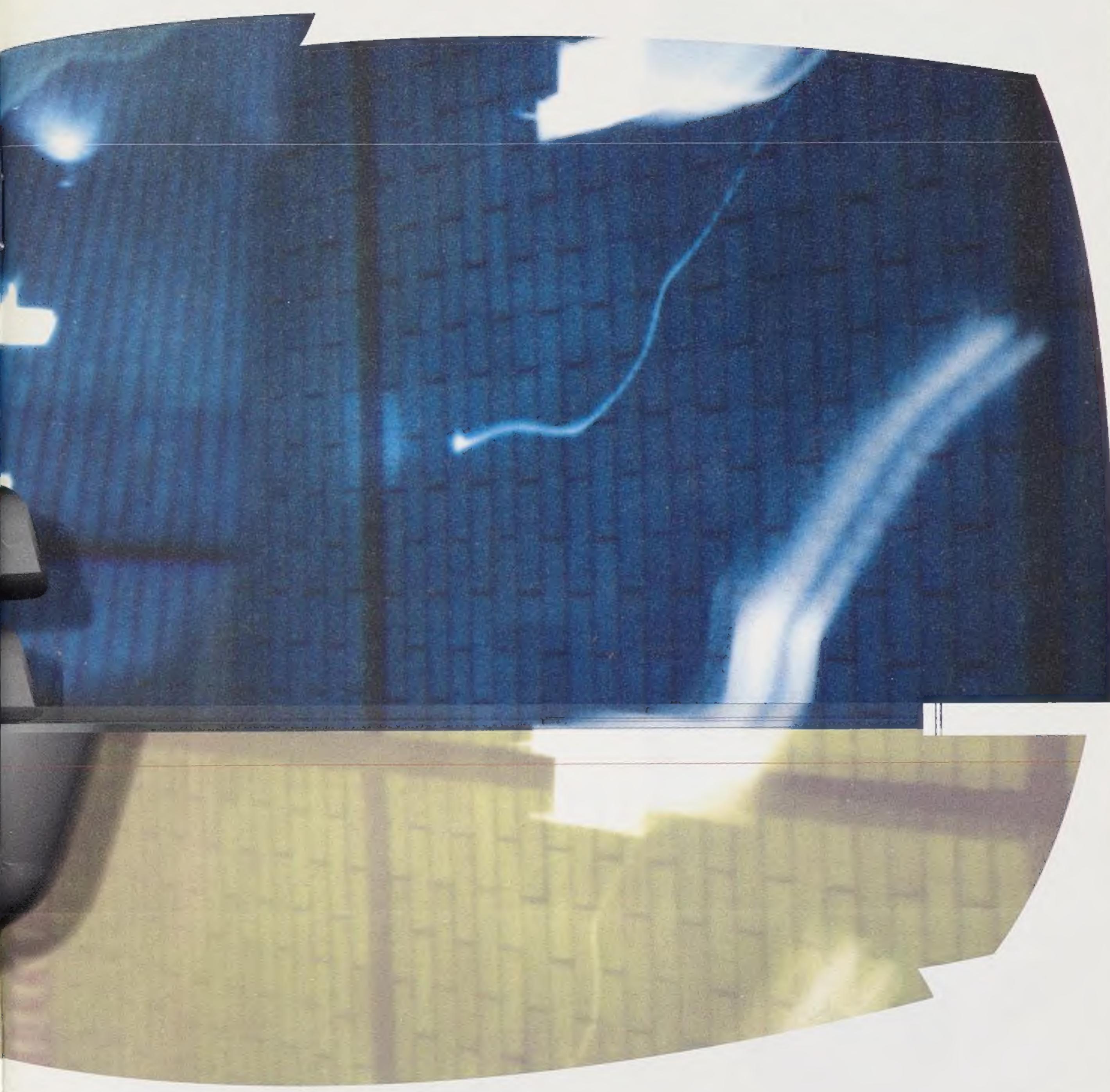


# deep end

by Matt Owens

Weighing the consequences, assessing the variables.  
Protective routines suspended.

**Familiar safeguards. dismantled.**



(-- Preliminary steps having been taken, the process is initiated. --)  
[Ave. Metropolitan. 07:23:08]





...  
...  
...



unable to convince oneself to proceed with caution, care is thrown to the wind. --  
[air chair uncomfortable. mdg:12:26]

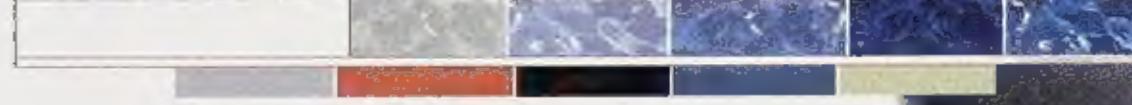


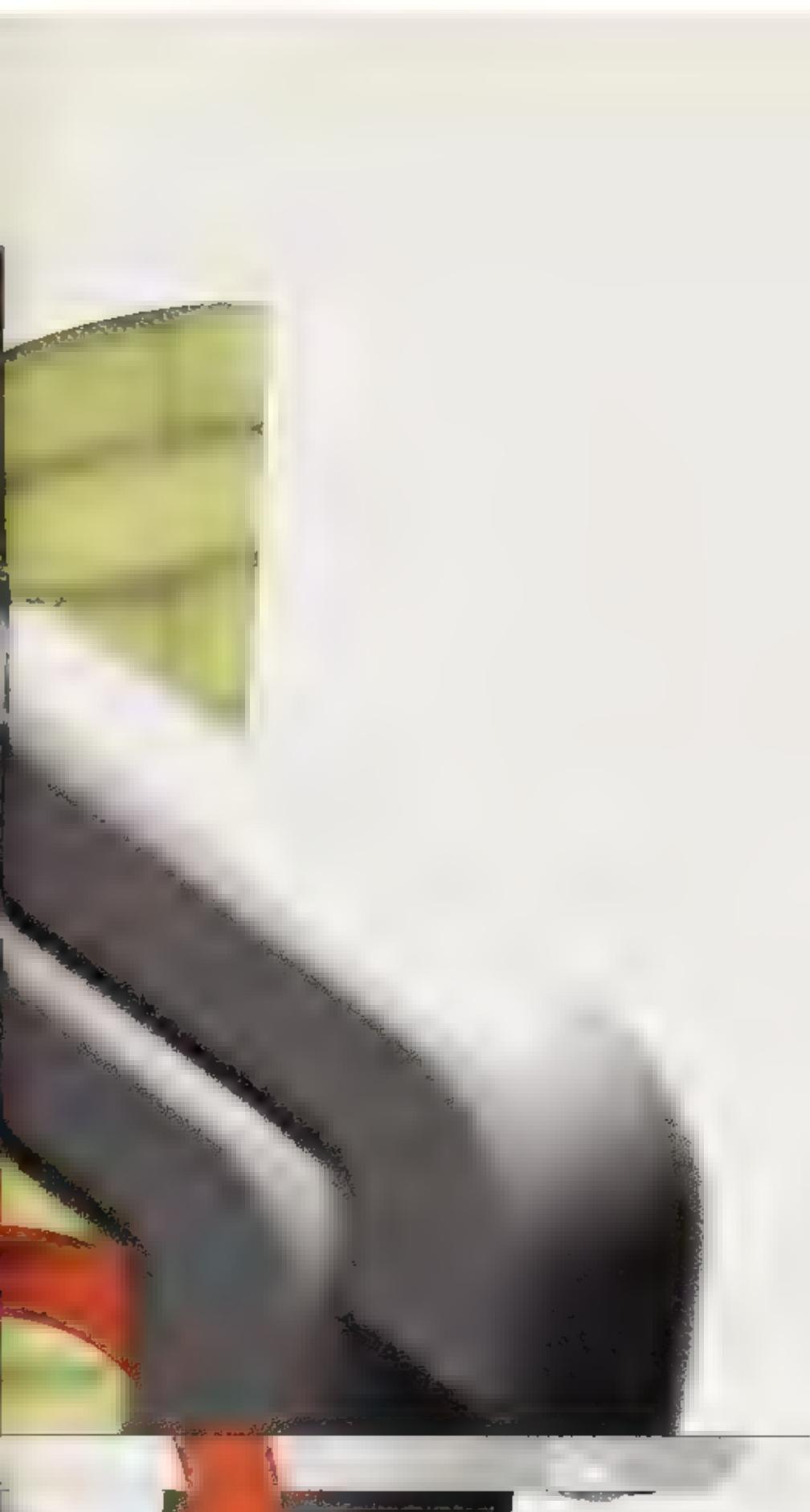
**leap of**

*Shaky confidence. Deceptively decisive.  
A doubtful outcome assured.*

*Obvious solutions. plummeting.*

*sink or*





**Learning the parameters. Acquiring the fundamentals.**  
There is a physics behind the phenomenon.  
**Complex equations. suffocated.**



A sense of hesitant regret merges with an acute sense of mortal terror. --  
effort to find footing merges with an acute sense of mortal terror. --  
A sense of hesitant regret merges with an acute sense of mortal terror. --  
the previous moment. A scrabbling

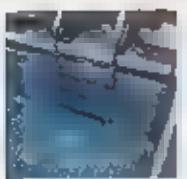


# pushed

*Secondarily winded. Unsteady clarity*

*Further exploration required*

***Tenuous perseverance. resuscitated.***





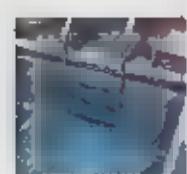
--> A provisional sense of accomplishment gives way to a sinking feeling that something has been left undone.  
[.t07:07:36:98] (sunrise morning)

*up for*

ss ss ss ss

Forever the novice. An enthusiastic hobbyist  
Closer yet more unattainable

Buoyant insight. unsurfaced.



# Speech-recognizing letterforms

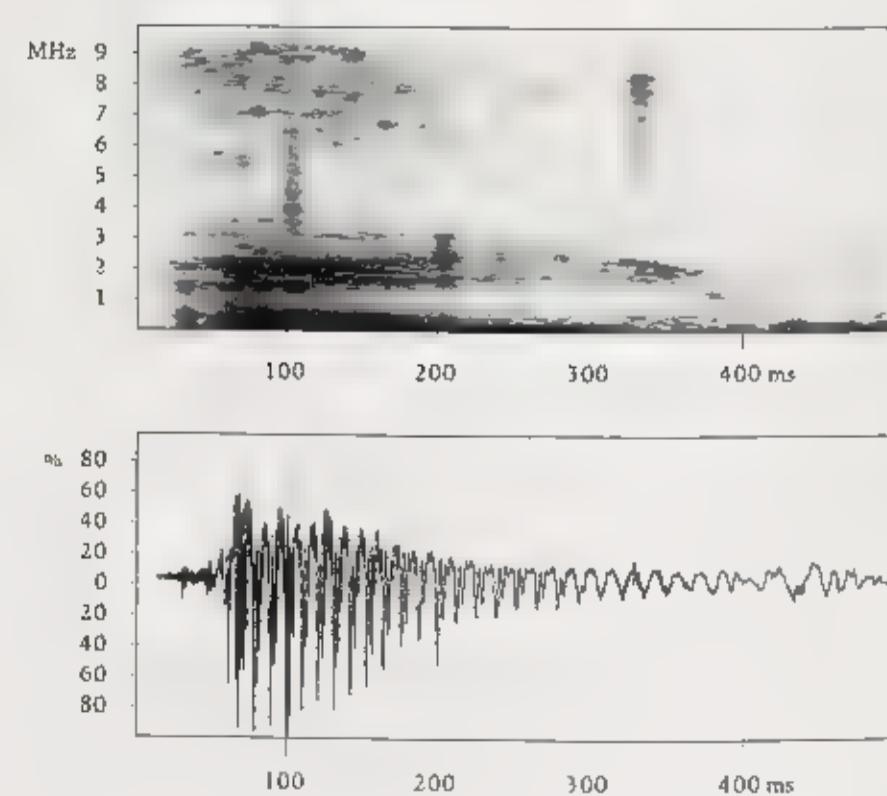
Andreas Lauhoff

The facility to produce a variety of sounds is the basis for human oral communication. These different sounds, the smallest units of spoken language, are called *phonemes*. According to its lexical pronunciation, there are forty phonemes in the English language.

On the other hand, a phoneme is an abstract linguistic unit and can be articulated in an infinitely large number of ways. Even the same words spoken by the same person will be pronounced differently each time (see the first example on the following five pages). The actual acoustic realization of a phoneme is called a *phone*. The properties of this basic speech unit can be visualized as a *spectrogram*. In this representation, the vertical axis corresponds with the amount of energy of loudness (dB) at different frequencies (MHz) against the horizontal time (ms) axis. The intensity of a frequency is shown by the darkness of the plotted point. A speech signal is a composite of many different sounds at the same time, each with its own frequency. The properties of a corresponding *speech waveform* are generally described by the amplitude evolution (%) of the waveform. The speech waveform representation of a phone is used to extrude the corresponding letterform(s).

Generally, typography is a static notation and does not reflect the great variety in human language. In comparison, speech-recognizing letterforms contain all the information of the spoken word.

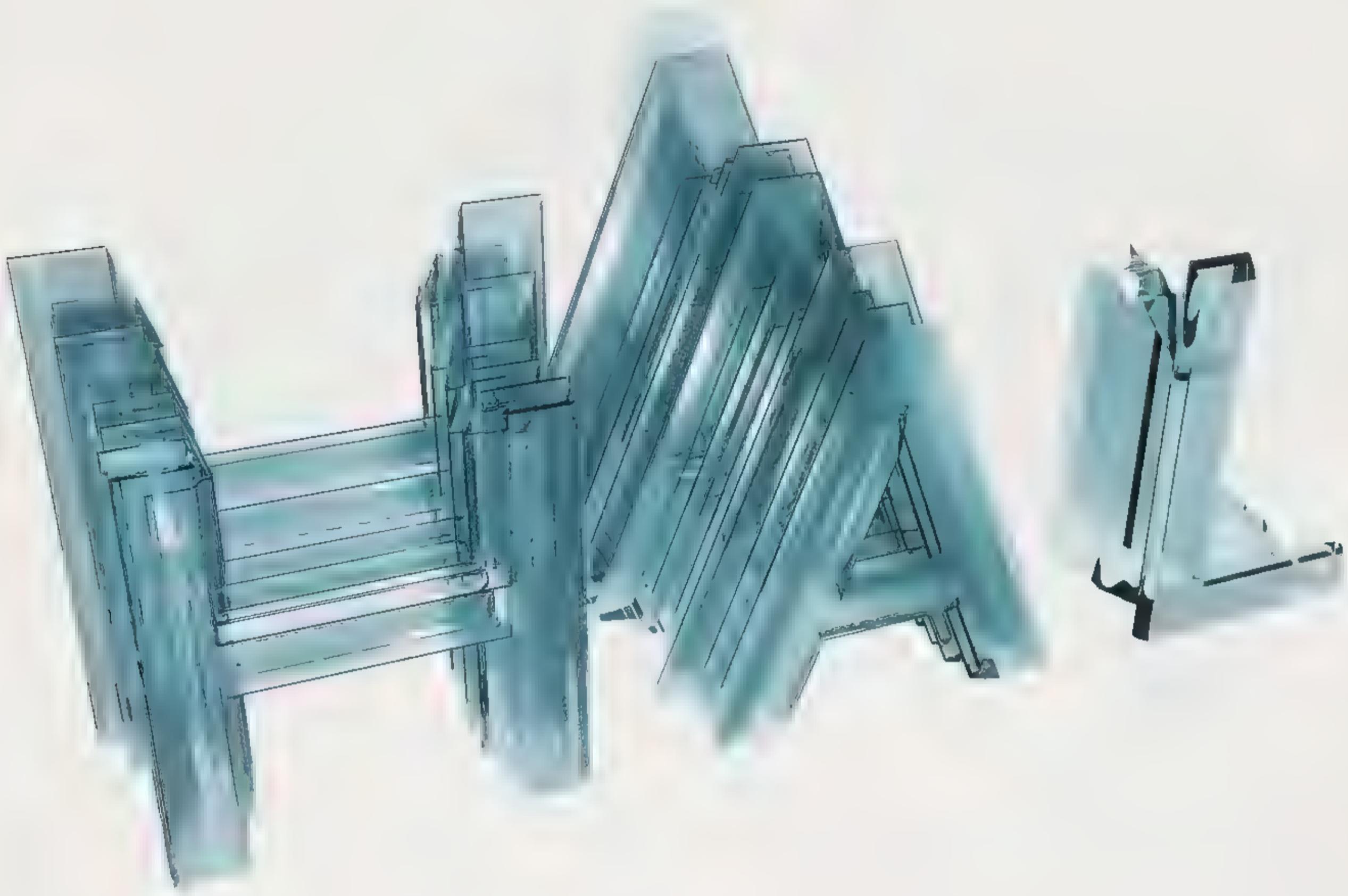
Spectrogram and waveform of the vowel *a* [eɪ]



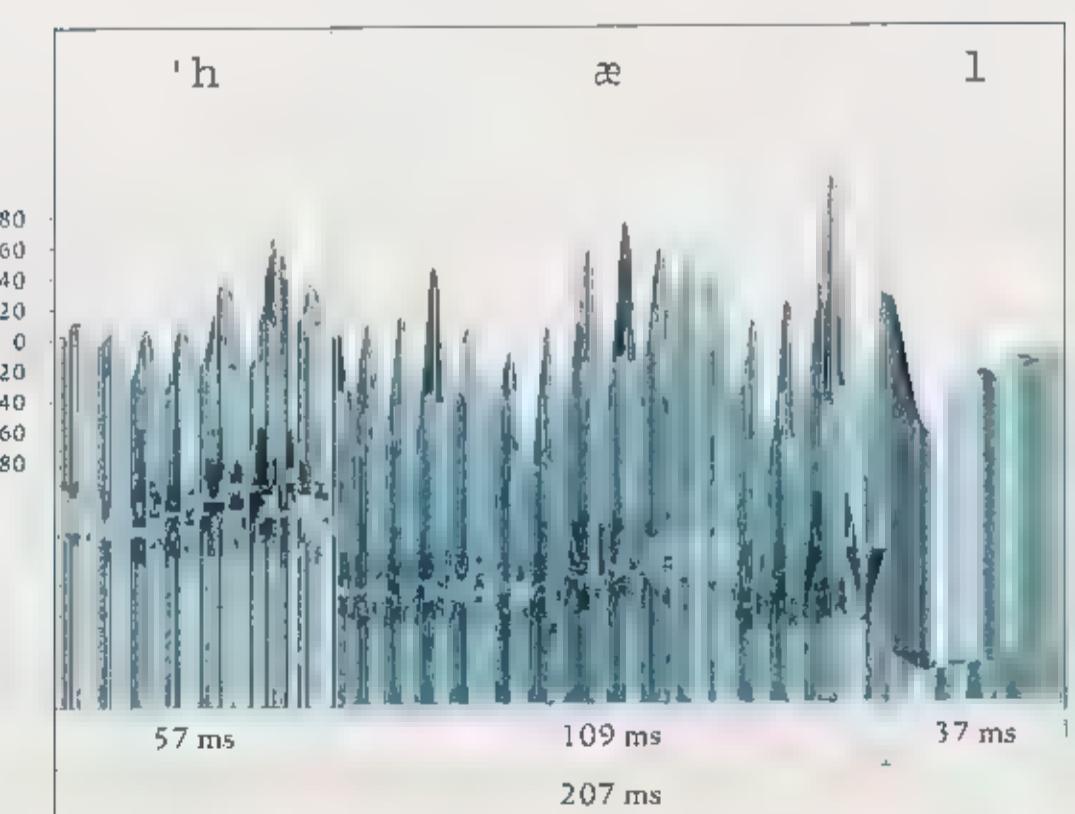
Sound sample 1

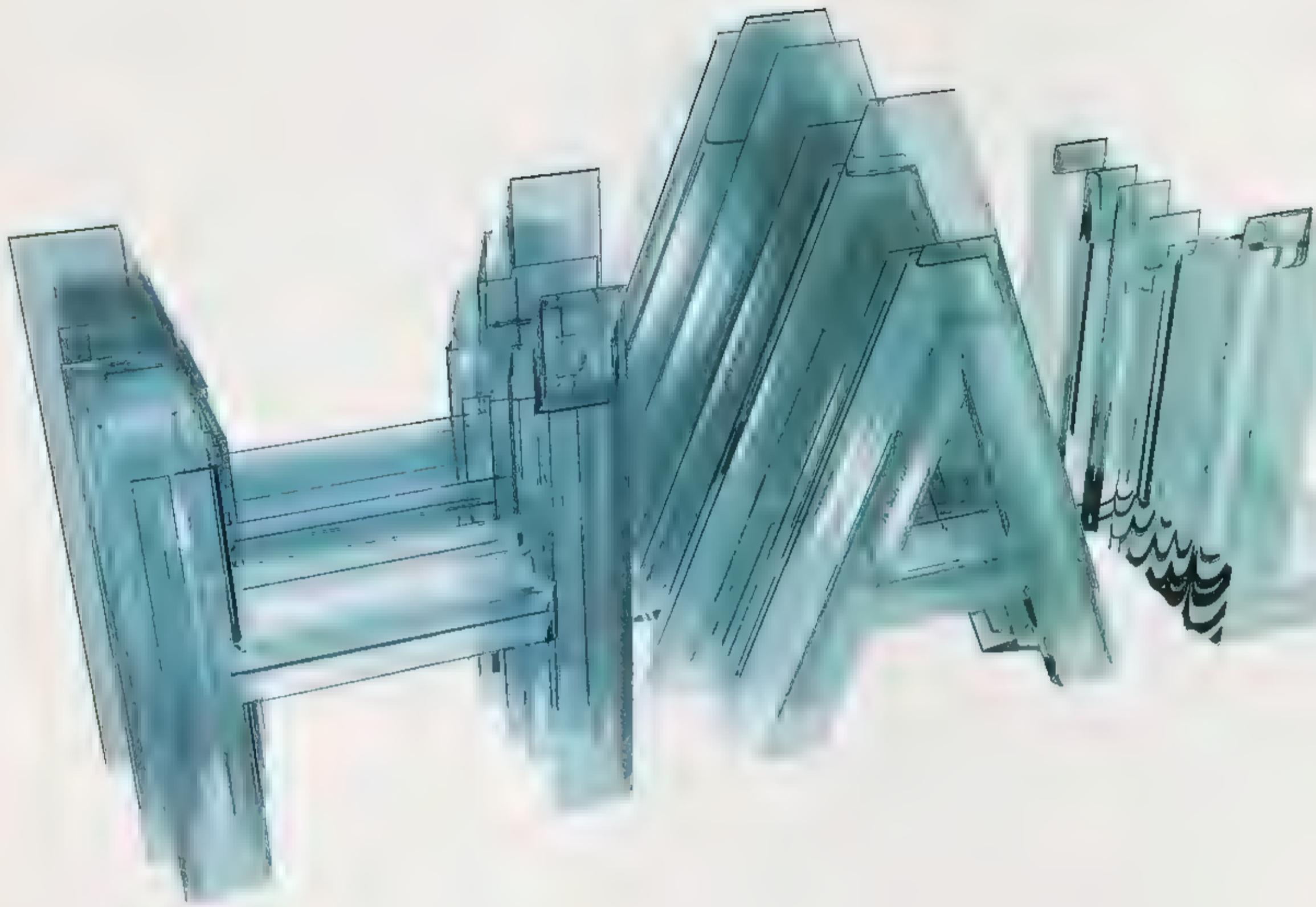
David Bowman saying HAL five times in a row in an increasingly demanding tone  
(taken from the movie *2001 - a space odyssey*, Stanley Kubrik, 1968).

Even the same word uttered by the same speaker during consecutive instants is never represented by exactly the same speech signal.

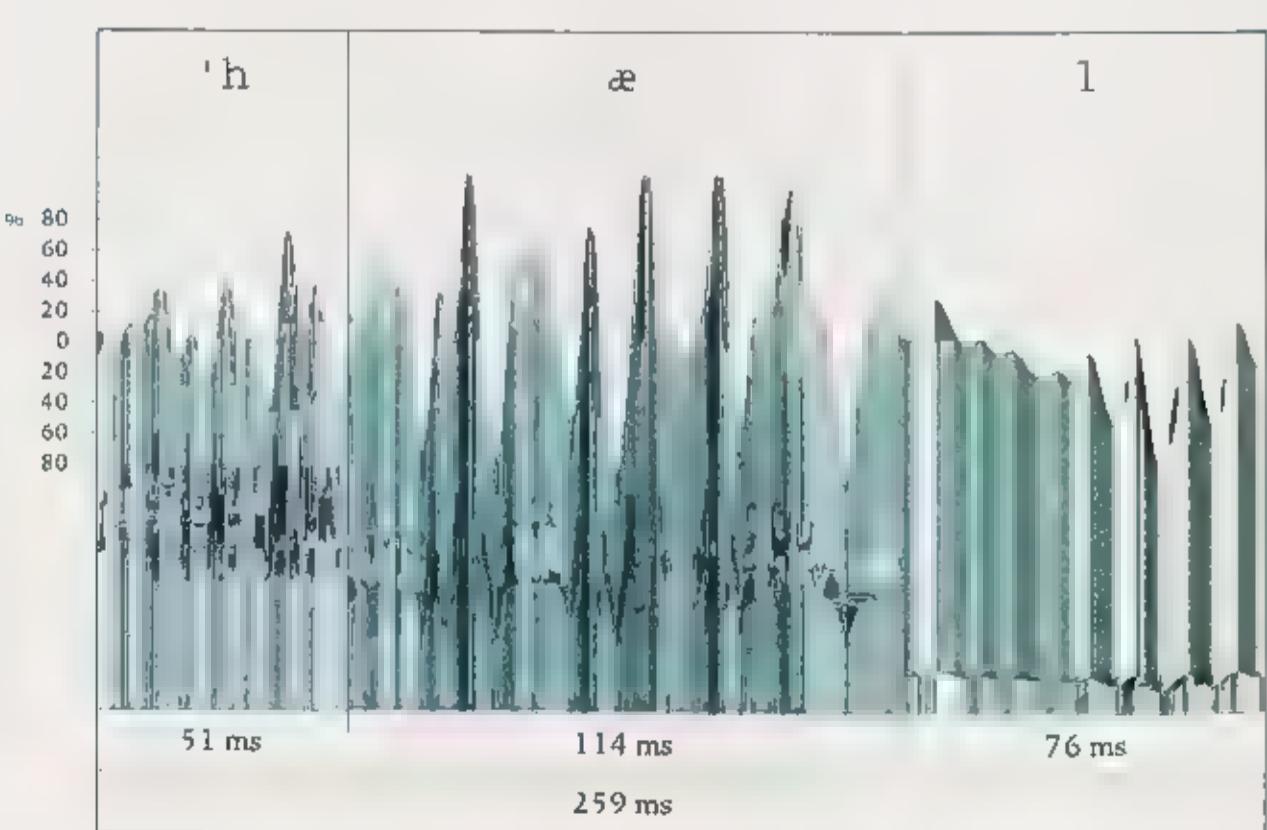


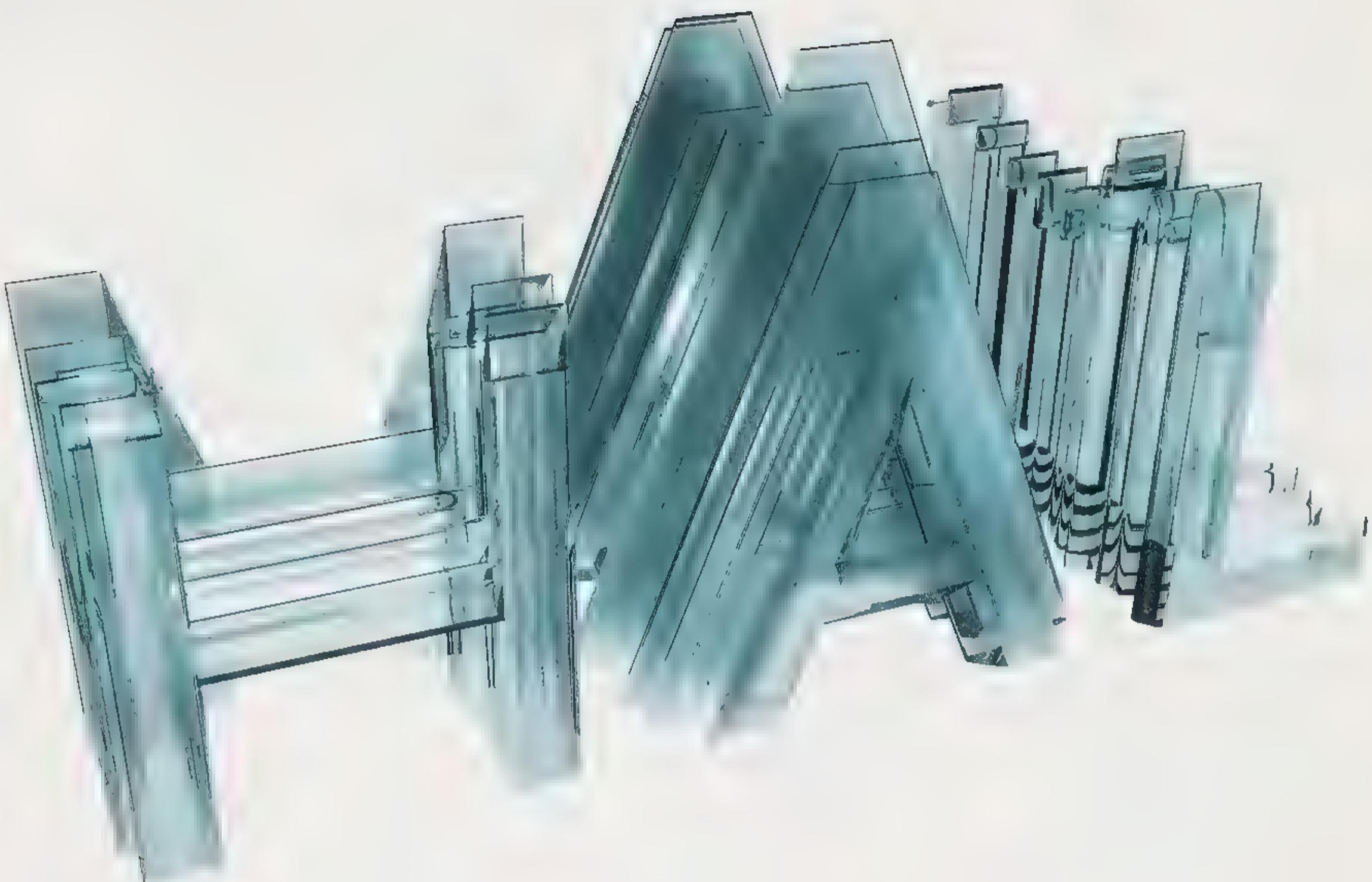
Waveform of David saying HAL [ 'hæl ] the first time.



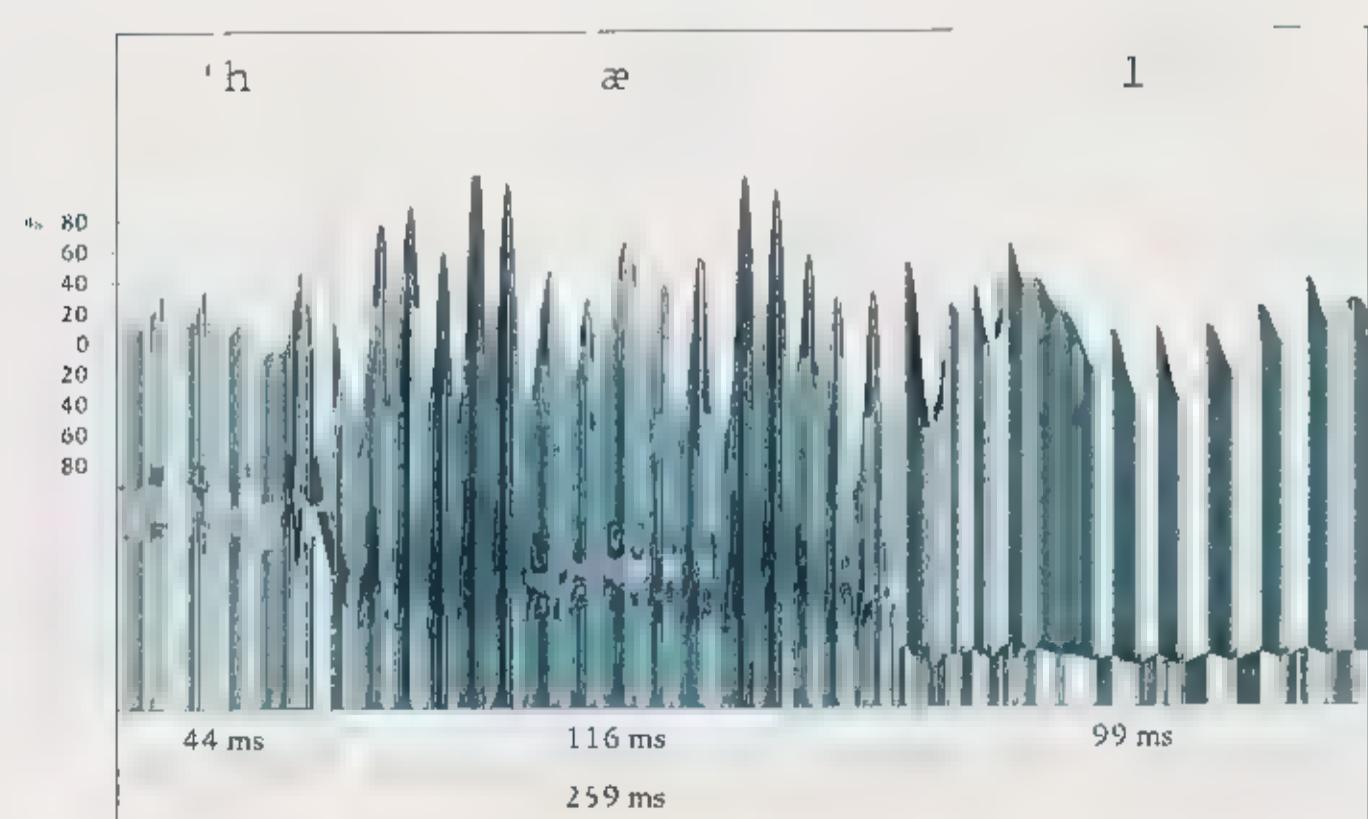


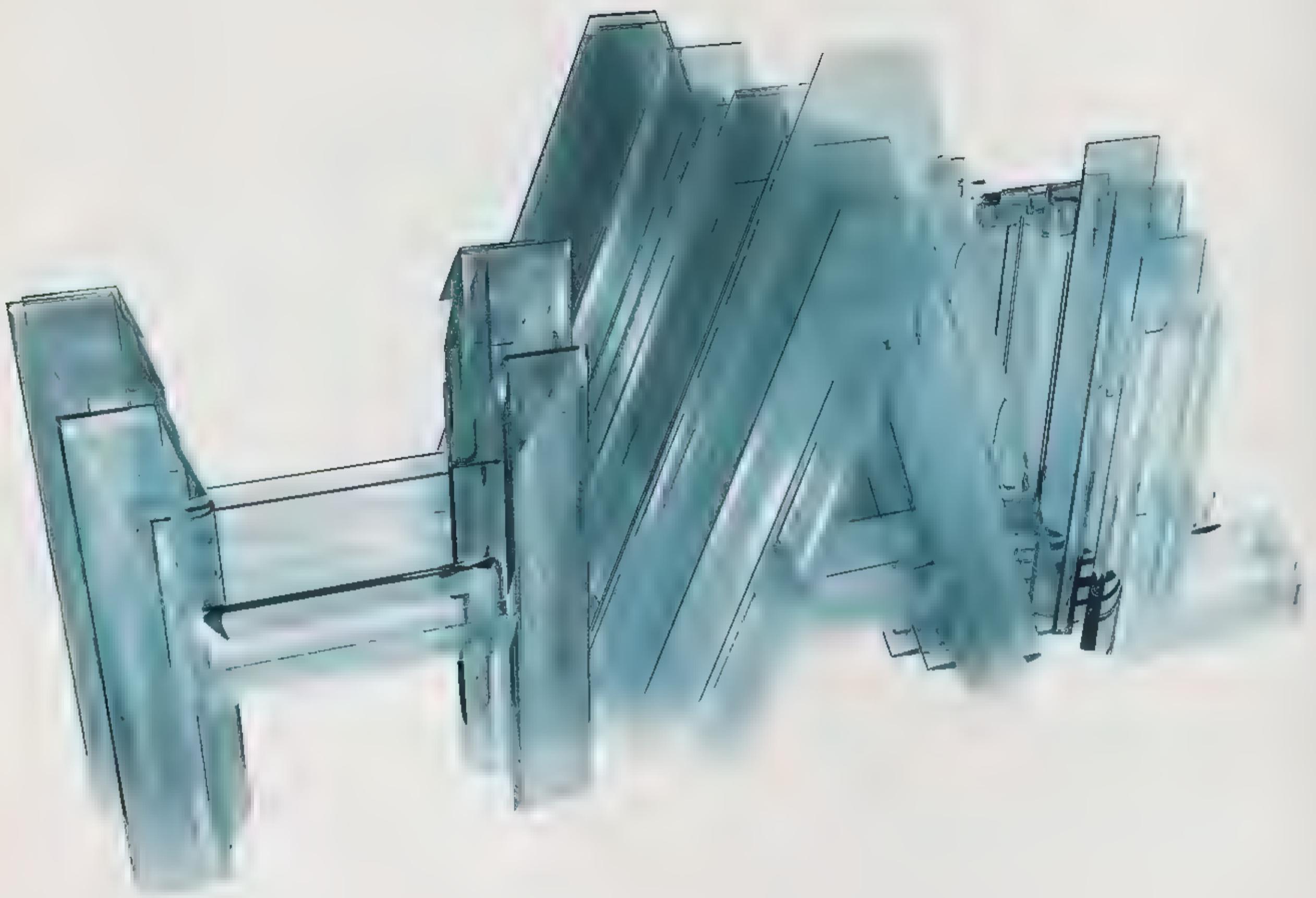
Waveform of David saying HAL [ 'hæl ] the second time.



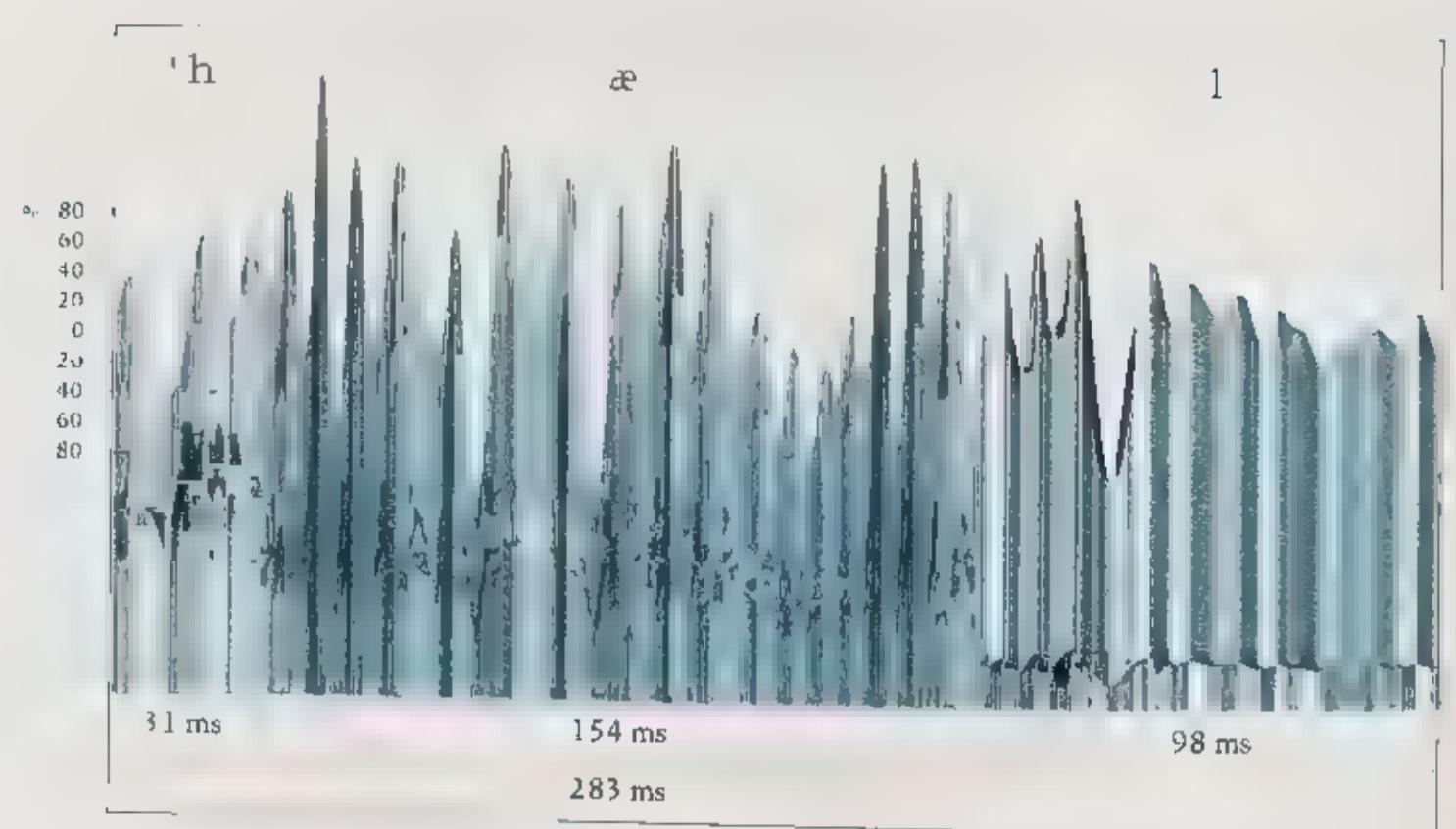


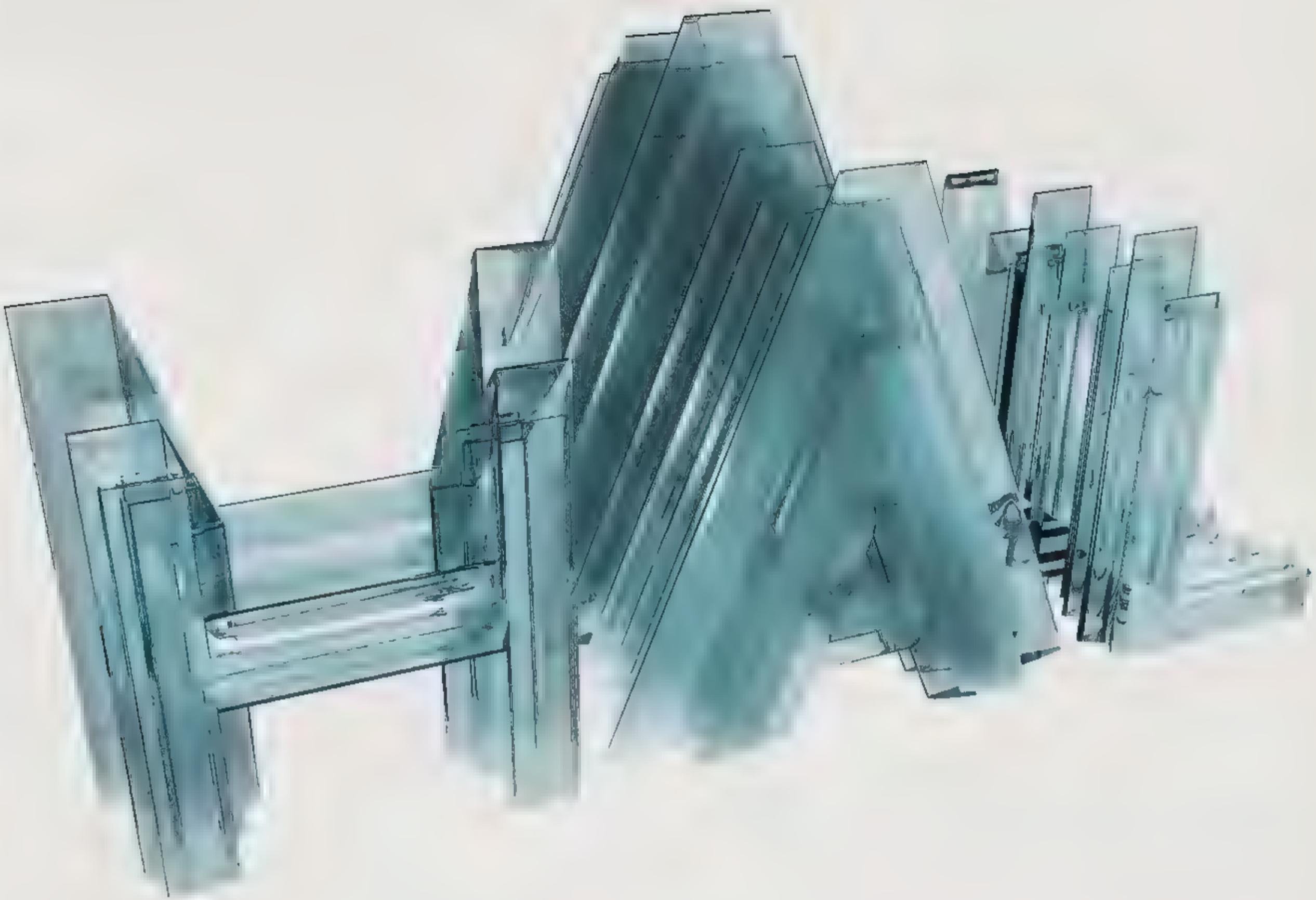
Waveform of David saying HAL [ 'hæl ] the third time



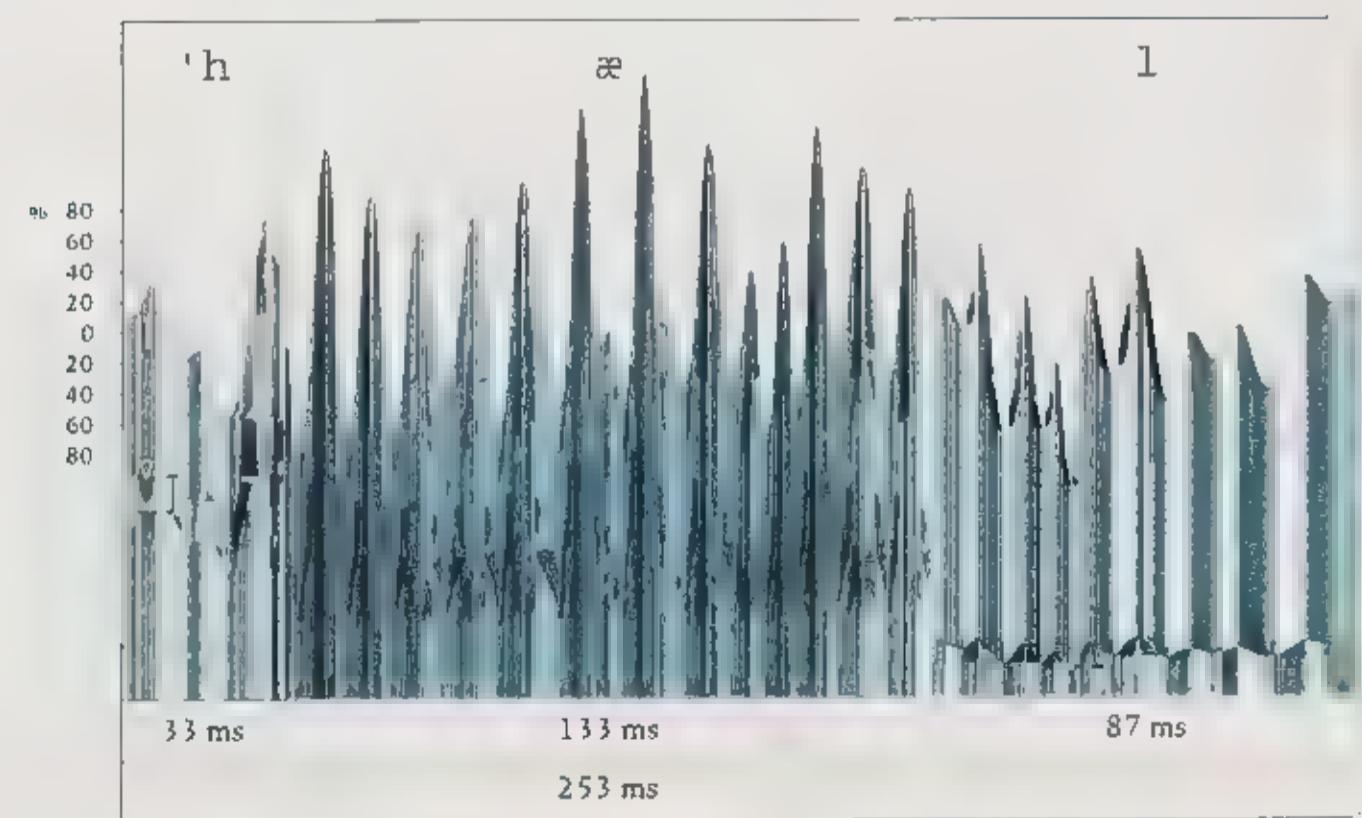


Waveform of David saying HAL [ 'hæl ] the forth time.





Waveform of David saying HAL [ 'hæl ] the fifth time.



Oral human-computer interaction in the film *Dark Star* (John Carpenter, 1976).

Different people and computer saying *bomb* 47 times on various occasions.

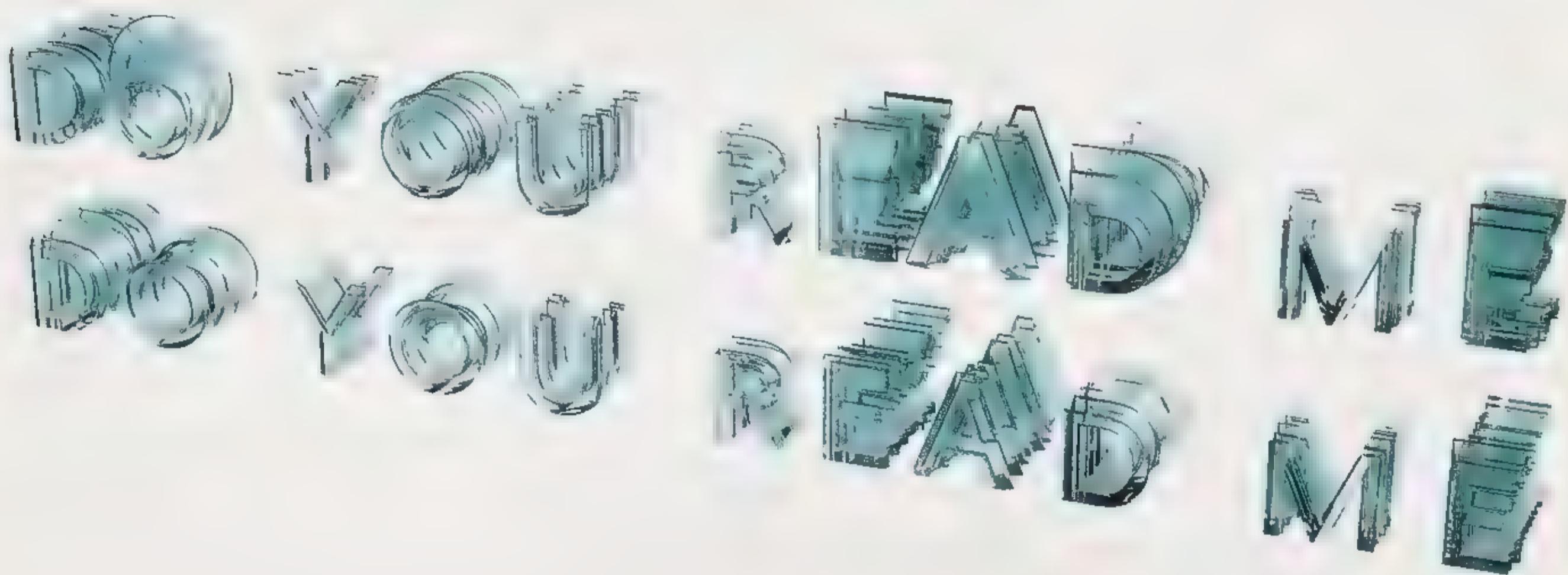
Speech can be considered a non-stationary process, whereas the written word becomes a static coding and loses all characteristics of the auditory world.

Sound samples 3 and 4

Comparison of the same sentence [du:ju:ri:dmi:] spoken by different actors in different movies.

Lieutenant Dolittle talks to bomb Nr. 20 in *Dark Star* and David Bowman to HAL in *2001 – a space odyssey*.

DO YOU READ ME  
DO YOU READ ME



Credits:

Stephan Lauhoff, Nik Schweiger, Ralph Schöneberg at 3 de luxe  
Richard Doust, Andrew Haslam, Ralph Steinbrüchel, Michael Schultze at csm  
[3de.lux@taunus.de](mailto:3de.lux@taunus.de)

To view this project on-line, where you can also listen to the actual sound samples, go to  
[www.3deluxe.de](http://www.3deluxe.de)



VISCERAL/VIRTUAL

BY KATHERINE MCCOY

I begin this *en route* to Scott Makela's memorial at Cranbrook, as I change planes in Minneapolis, Scott's hometown. Scott's physical image is imprinted in my consciousness, even the physicality of his voice. It seems impossible to separate Scott, the person, from his body of work, his contribution to graphic design and communications. Compact and muscular, he was firmly planted on the ground and in the material world. His own body image seemed totally integrated with his mentality — a thoughtful, sensitive and emotional person, and these intangibles seemed to radiate from his forceful physicality. He was a successful example of what *Esquire* magazine identified in the mid-1970s as the "New Man" — amply endowed with testosterone, yet tempered by and in touch with his emotions and intuitions.

Scott's design seems the natural expression of his intense physicality. In fact, the body — his own, his wife's, his infant daughter's — provided him with powerful imagery in so many of his pieces. *Biology is destiny became biology is content, biology is meaning*, embodying primal messages.

Scott had a compelling positive enthusiasm that erupted spontaneously. Combined with his physical energy, he was almost a bull in a china shop. As a child, his high activity level made him accident-prone and got him into trouble frequently. His father recalls telling Scott's mother when Scott was entering adolescence that in the years to come Scott would either be quite successful or they would be visiting him in jail. It is design's good fortune that Scott found his way into graphic design and transformed that prodigious energy into a revolutionary vision.

Western culture so often characterizes body and mind a dualism at war with each other. This posed no conflict for Scott (perhaps one of the appeals of Buddhism for him). But as an active boy, his mind sometimes failed to temper his body's impulses. The introductory project assignment of Scott's first fall as a graduate student at Cranbrook was to diagram a childhood family narrative. Scott chose a story of his first afternoon in his family's new house and neighborhood. Energetically swinging a garden hose, he unintentionally whacked the little neighbor girl on the forehead, sending her to the hospital for stitches.

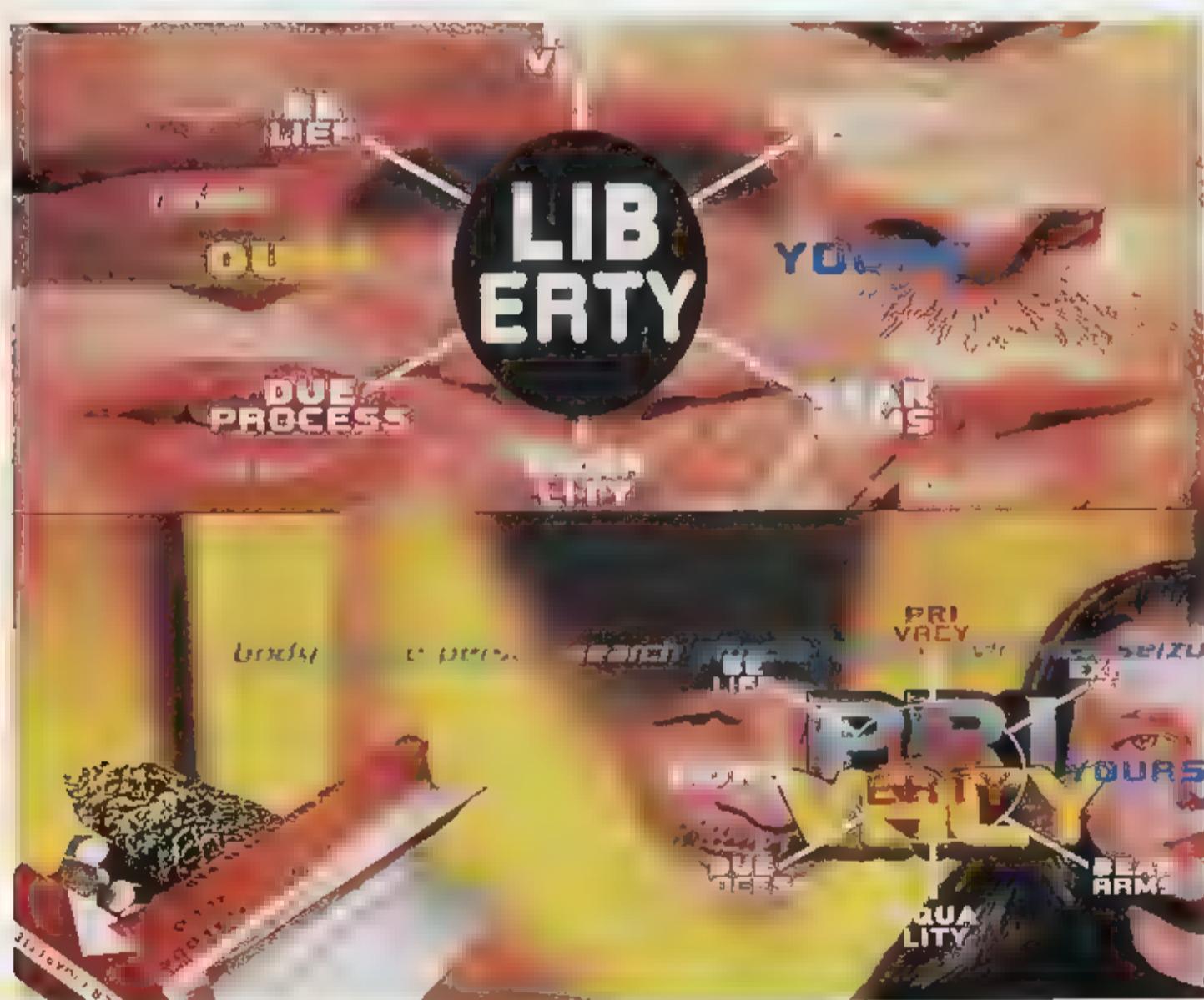
By graduate school, Scott's body and mind were well synchronized, and inventive communication concepts flowed fluidly. Connection is a good word — body-mind, work-play, public-personal, career-family. Scott did not compartmentalize. He embodied these oppositional qualities in an inclusive dynamic suspension, not a tug-of-war. He was *and/also* rather than *either/or*; comfortably hybrid.

It was so right that Scott came to Cranbrook, first as a graduate student, and

then as designer-in-residence, with his mate and design partner, Laurie Haycock. They married at mid-point of graduate school and had a child before graduation. This integration of family and work resulted in a dynamic blending of his design vision throughout their time together and many of the themes in Scott's work come from the synergy between them. Laurie's influence is everywhere in Scott's work. Mark Sylvester, another student who came to Cranbrook with his spouse, Lisa Taft, says, "*Scott could light a fire under your ass. But Laurie and Scott together — that was a wildfire.*" In Laurie's words, "*Our personal collaboration, so deep and pervasive, was our life. One of our favorite games was 'What would you do if something happened to me?' We'd always end up in tender acknowledgement of our interdependence — separating professionally or personally was unthinkable. Over 15 years, we gradually overcame issues of power and style, to find a synchrony that brought out the best in both of us.*"

Scott spoke of his youthful dyslexia and frustrations at verbal communications. But out of this came the pithy, almost abrupt, condensations of words that danced with Laurie's graceful articulations to become a fresh poetry. *Sex Goddess* was an early collaboration at Cranbrook, based on a photograph Scott took of Laurie shortly before the end of their time together in Los Angeles. The split image of Laurie's torso — one half clothed in a t-shirt, the other half unclothed — present an image of sexual ambiguity, male or female, or maybe both. The poster's text is a clear example of post-structural multiple readings, its interpretations shifting between *Sex Goddess* and *Sexual Excess*.

Life experience provided content and depth for Scott, and it would seem that he never said "no" to an experience, living life to the maximum — design and life were another integrated continuum for Scott, each enriching the other. All of life informed Scott's work and his enthusiasm compelled him to use it all as raw material for his subject matter. Embracing the moment, hyper-conscious, anticipating and relishing the next heartbeat, the next breath into his lungs. *Wide awake* was a phrase that showed up often in both Scott and Laurie's work. "*Scott slammed all 88 keys at the same time,*" says Mark Sylvester. Laurie uses the term "*experiential passion.*" Scott was always rooted in the now, the moment at hand. He worked spontaneously, on impulse, following his inner compulsions and animal intuitions, his genetic code. Laurie says, "*His visual style was so direct, pure and vivid, that often to negotiate it was to kill it.*" This creative model provided an invigorating alternative for Liisa Salonen, a Cranbrook graduate student whose study spanned the McCoy years, the transition year and



Clockwise from top:  
The 10th Issue of Eye  
Promotional poster, Eye, 1993  
  
Living Surfaces  
Poster, ACD conference, 1993  
  
AudioAfterBirth  
CD cover, 1998  
  
Prototypes  
Museum exhibition on  
Bill of Rights, 1995





Clockwise from top:

*Design Quarterly  
Magazine cover, 1993*

*The New Discourse  
Cranbrook Design  
Poster, 1990*

*Nomadic Workstation  
With Don Carr, NYNEX Media  
Lab, 1998*

*Sex Goddess  
Poster, 1989*

the Makelas' first years as Cranbrook 2-D Design heads. Watching Scott work was "so different from the Cranbrook thing of reading theory first. His direct approach went right into making things."

But he was also enormously thoughtful and reflective, directing his prodigious energies with a keen intellect. Collaboration with others came easily, too. "He loved to work with people, and people loved to work with him because he gave people confidence, direction, and an unforgettable good time," recalls Laurie. Perhaps it was his exceptional enthusiasm, inclusiveness and just plain goodness that allowed him to work on multiple levels and opposing modes simultaneously, channeling these into original productivity.

Body hyper-awareness provided Scott a rich source of imagery. Much of his work focuses on body parts and processes — the brain in the *New Discourse* poster, the back of a boxer's head and muscular neck in the *Select Your Network* poster, a close-up of Carmela's birth moment, the *Sex Goddess* poster of Laurie's torso. He found meaning in physicality and poetry in biological processes, even those that many might find distasteful or shocking or just too personal. During grad school at Cranbrook, William Gibson, Charles Bukowski and David Lynch were on his mind. Scott's work referenced Lynch's vision of birth as blood, meat and gore. When Milton Glaser asked him why everything had to be so vulgar, Scott's response was "**Why does everything have to be so nice?**" Pornography and religion got equal time on Scott's radar screen.

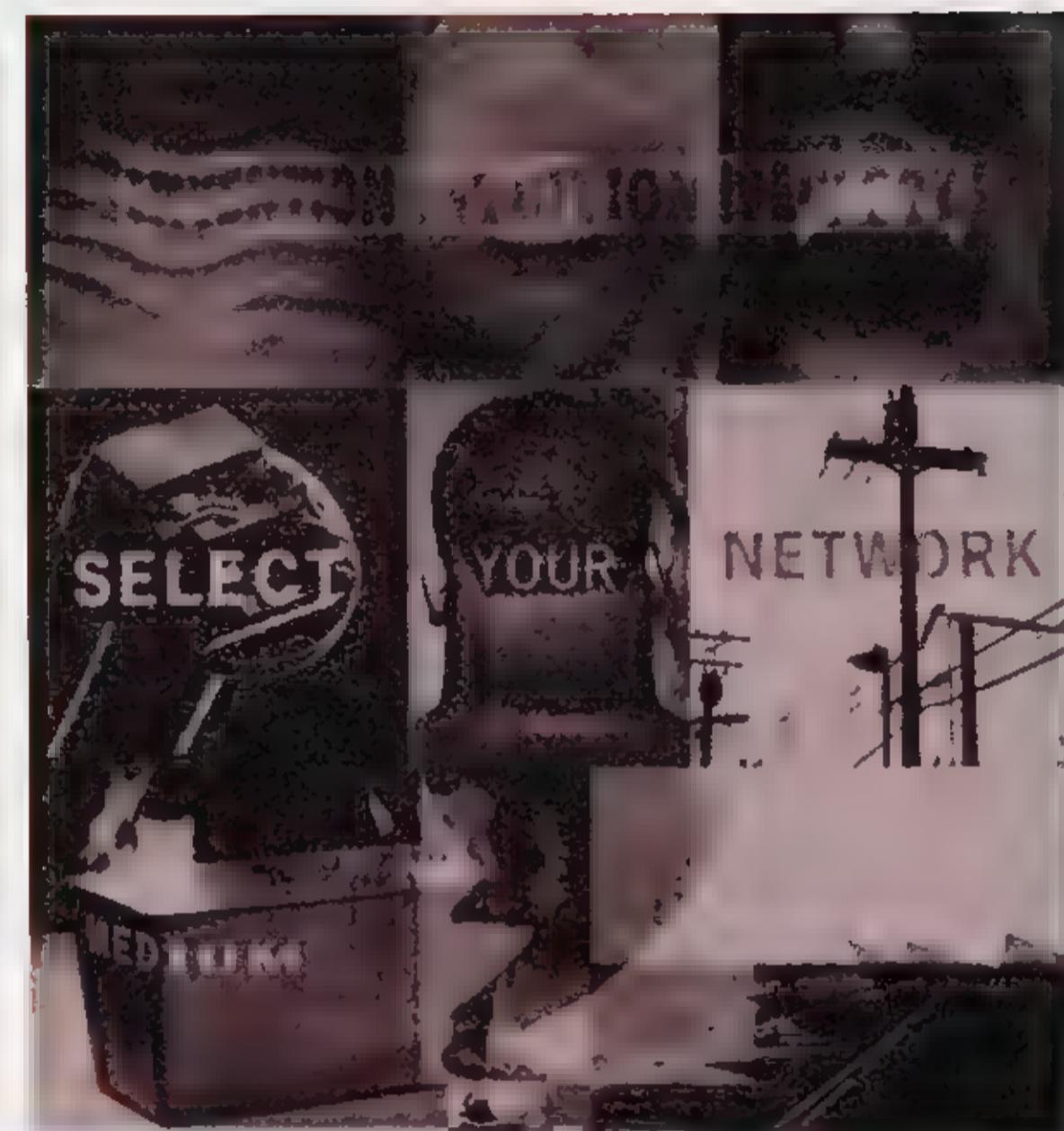
Words and text — the verbal half of graphic design's visual/verbal balancing act — also played a key role in Scott's intensely visual image-saturated work. But his text becomes poetic, visceral, sexual, cerebral codes made sensory. You can almost feel the type stroking, scratching, warming, challenging, arousing. His typography can slap you in the face with no apologies, full of vitality, if not always totally refined.

Formal refinement, so often the focus of our best designers from the classic book typography tradition to Basel, was not one of Scott's obsessions. (This was in marked contrast to the deeply nuanced lyricism Laurie had developed in her book typography prior to Cranbrook.) Scott's typography often blasts our cherished conventions out of the water, intentionally disobedient to norms of professionalism and decorum for the sake of startling us into a heightened awareness. At the same time, his type defines its own mature aesthetic, standing firmly with a sureness that comes from close study and experience.

His typefaces, including *Dead History* and *Carmela*, were made for what he needed to say at the moment. Mark Sylvester paraphrases Scott's vision as "**How loud a noise can we make today? We need this font now for how we feel now. We don't have to wait, we don't have to be like Matthew Carter. Let's just do it, see if it works.**" His typefaces were part of that first outpouring of Fontographer production that rejected refinement and attacked the perfection of the sacred cows of classic typography. Some of the classics may have taken a font designer's lifetime, but Scott was impatient and took great delight in making for the moment, a voice for now — a now that is ironically past, which would probably be fine with him, given his state of perpetual motion and production. These fonts were largely of the category of hybrids, a popular early Fontographer strategy: the grafting of two traditional fonts into disobedient and sometime dissonant combinations. This was closely related to Scott's interest in **house music**, another form of sampling and recombinant media.

Intense physical experience, the body's visceral sensibility in the material world, provided the grounding for the other half of Scott's vision — the virtual animated audio/visual world of electronic media. Material-immaterial: another non-conflict in Scott's seamless world. Technology was Scott's friend. He plunged head-first into each new technological opportunity, making it his own. His optimistic passion and inclusiveness led him to harness the power of digital media to animate everything from traditional print to a broad range of electronic communications. An early adopter, he embraced computers fearlessly while still a student at Minneapolis College of Art and Design. His experiments tricked early PCs into producing his visions before the Macintosh was born.

My personal favorite continues to be one of the first printed pieces to exploit



Select Your Network  
Poster triptych, 1990

the opportunities of Photoshop – *The New Discourse: Cranbrook Design* poster from 1990. Scott embedded my page typography of the introductory essay from the book of the same name into a hot glowing brain of shockingly gory beauty. This textual protoplasm spirals downward into a vortex (vortex?) on a coldly mechanistic backdrop of metallic gears. This was no easy task with primitive Photoshop and a Mac II, and took many many hours to rip with the computing power of the day. When Scott asked the printer how much the film output would have cost, had it not been donated, our benefactor answered, “Let’s just say you could have bought a very nice used Japanese car with this.”

A good indicator of the fault line Scott liked to straddle came from Milton Glaser when Scott exhibited the poster at the AIGA Conference later that year – Milton told Scott he found the poster to be one of the ugliest images he had ever seen. Horrible or beautiful, but never neutral.

But paper never moved fast enough for Scott, remembers Mark Sylvester. His impatience pushed beyond static representations. Time-based media were a natural and Scott was already moving into sound and motion with his band AudioAfterBirth, in the second year of his graduate work at Cranbrook. As computing technology opened up new territory, Scott was there to squeeze out the next level of communication. His long involvement with music made audio a natural material to add to his visual mix, using the new desktop audio editing software tools. Soon multimedia tools made motion possible, which he enthusiastically added to his mix of media sensation. *Negotiations continue while you sleep - A* was Scott’s 1990 text/image juxtaposition, an influential piece in the Cranbrook studios. Scott soon magnified these ideas in the 8 1/2 minute *Negotiations continue while you sleep - B*, describing it in his Cranbrook thesis as “a composition of video, sound and film, tracking the voice of a hypnotist and an evangelist with an original rhythm track. Parallel images of an eye under hypnosis and hot steel and fire underscore the tension between surrender and passion.”

To embrace his new visions, Scott always wanted his computing power bigger and faster. He never could get enough space, time and speed. During his Cranbrook grad student years, before Syquest, Zip, or CD-ROM, he was typically seen dashing down the hall with his hard drive under his arm, connector cords trailing like speed lines.

Scott became the master of the synthetic image. His early ones were synthetic mainly because they were synthesized by digital means, but rooted in traditional print materiality and tangibility. Later, his images became the liquid embodiment and expression of the digital means, moving, sounding, the image of virtual plasma. Media emerged as subject and content as well as his material means. Scott quoted Walter Benjamin’s *Video Culture* concept of transmissible essence: “The authenticity of a thing is the essence of all that is transmissible from its beginning, ranging from its substantive duration to its testimony which it has experienced.”

His continual reference to the biological fused his body sense to the cathode’s electrons of pure light. Jean Baudrillard’s comparison of the technical apparatus to corporeality, and even sexuality, resonated with Scott. He was fascinated with the idea of the post-human, the mediated body. Liisa Salonen, having worked closely with both Scott and Laurie in their first years at as department heads Cranbrook, credits Scott with influencing her vision of media as externalized memory, memory moving out of the body.

Laurie points out that Scott actually had little personal interest in interactivity and interaction design, especially CDROMs. “He enjoyed the seduction and power of broadcast and film more than anything. When Carmela asked him why he made stuff for TV, but didn’t like her watching it much, he said, ‘It’s much more fun to be the maker, not the user.’”

Yet typography and the word have remained central to this experiential sensory expression. In graduate school, Scott wrote of “assigning typographic atmospheres to messages.” Audiography has become Laurie’s and Scott’s term for their hybrid expressions developed in the years since their Cranbrook graduate study. For Laurie, “Typography represents voice, and that voice, in media terms, is audiography.” Sensation, sensibility, touching his audiences with ephemeral fleeting media,

burning his messages into our brains. Scott’s essential message would seem to be that the more virtual and mediated our lives, the more hyper-physical we must be. He pushed to dissolve the distance of mediation and to affect the audience physically.

The work dares to break out of the frame of representation and abstraction; to be a thing in itself, a primary experience rather than a reference to some other reality. In semiotic terms, Scott’s communications stretched to become more than the signifier of some external, distanced, signified object or idea. *The Nomadic Workstation: Personal Information Environment Proposal*, a 1991 graduate study collaboration with industrial designer Don Carr, who designed the hardware components, was a digital projection of the knowledge worker’s brain contents, a visual/verbal landscape of the mind. His video-projection program for Cranbrook Institute of Science’s *Connections Theater* envelopes the audience in an immersive fluid mediascape reality. In the book *Whereishere* Scott exhorts us to “Break out of frames of paper and cathode. If there are atoms present there is a surface. Meaning can exist above, below and beyond the aspect ratios we know too well.”

*Select Your Network* was the command of one of Scott’s emblematic Cranbrook student pieces; his body of work demonstrates this focus. The profession of communications design offers a huge field of possibilities, ranging from the commercial to the poetic, from corporate to editorial, informational to promotional. Scott energetically located his place in this landscape, infusing his content and media with the dual obsessions of body and technology, spontaneously generating audiences for his work and clients with lifestyle messages in entertainment, music, athletics and education. His vision, offered through the Makelas’ design studio *Words + Pictures for Business + Culture*, was a sure fit with clients like Sony Music, 20th Century Fox and Nike, demonstrating Laurie’s and Scott’s didactic diagram on the book cover of *Whereishere*. Already surfacing in Scott’s master’s thesis, the framework structures today’s graduate study at Cranbrook: define your obsession, select your material/de-material, find your means and reach your audience.

In *Whereishere*, Scott writes, “Obsession is your ignition, swag, food and payload. You, the dog with its teeth urgently in a bone, digging for your personal center of arousal and gratitude – critical and anti-critical, wide awake and hungry, addicted and meditative. Respond to the nipple that feeds the current condition the state of being the present moment.”

Now we are left with only the memory of Scott’s energy and the sound of his voice as he persists in our minds and memories. His powerful material presence is gone like those on-off frames in his time-based work. The computer’s Os and Is become apt metaphors too. More opposites – Scott was with us and now he isn’t – yes and no, here and not here, on/off. As we struggle to comprehend Scott’s departure, we take comfort that he left us at the high point of his trajectory, midstep, full speed ahead. Always in overdrive.

For all of us so immersed in mediated projections and simulations of virtual experience, death becomes the greatest testimony to our physical existence in the finite world. For one so alive in the body, death for Scott is yet another evidence of his vital life – absence magnifies presence.

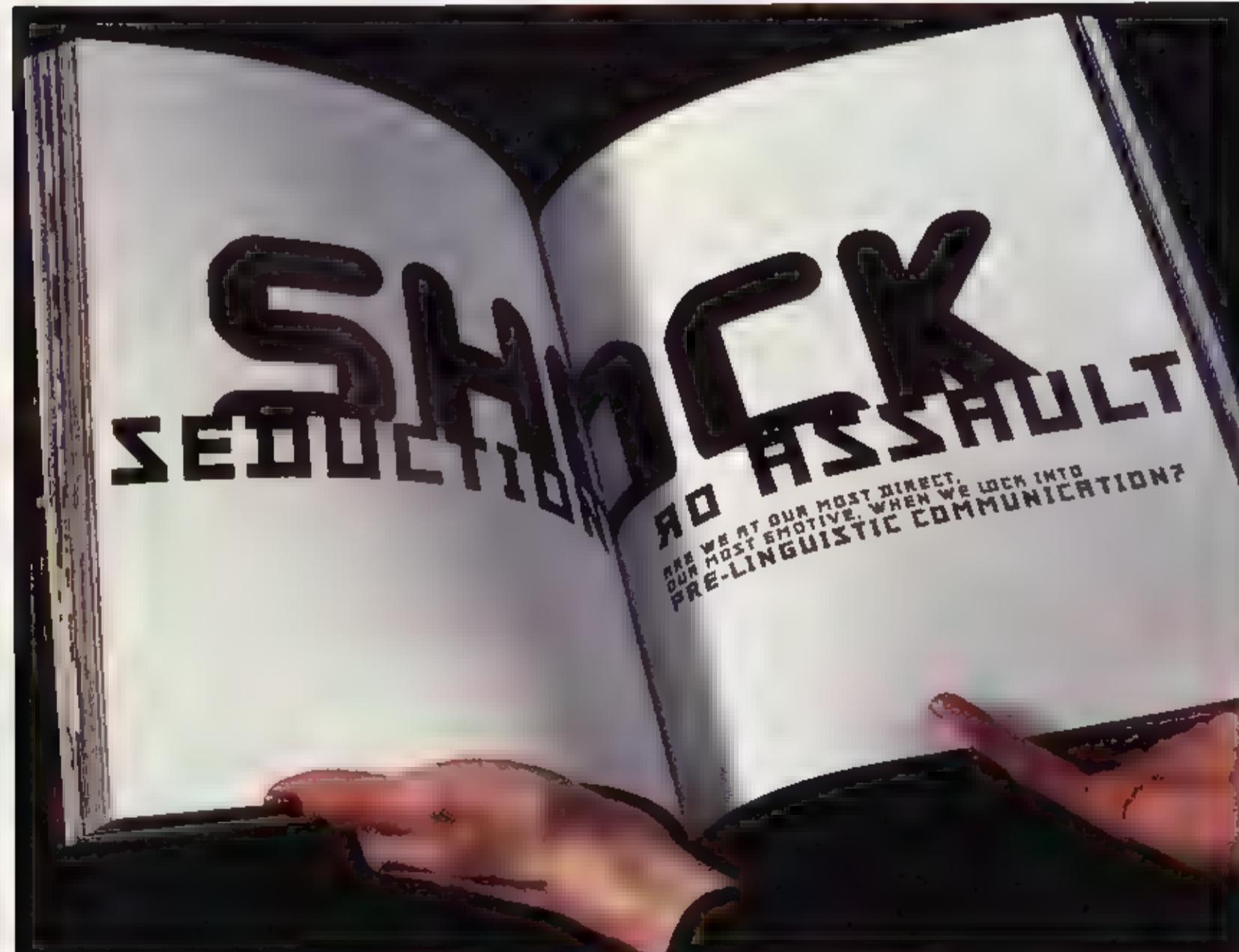
Speed and time were critical to Scott. For us left behind, Scott arrived at his end too speedily. Always in a hurry. We, like him, want more time, more time with him. Not enough time. Or maybe enough, because he gave so extraordinarily much. His images shimmer before us, a celebration of experience in this world. He leaves us a superb legacy of vision and expression that will continue to lead us for years to come. A mentor by life example as well as profession.

At the time of his passing, Laurie wrote, “Oh, these extraordinary days. Scott’s death has affected us profoundly. We are working in a fairytale/nightmare, but oddly inspired by Scott’s energy, optimism and excitement about living every day. Relentless desire is the key, and at the center of our creative approach.”

Thank you, Scott.

**Top:**  
MCAD Catalog  
Cover, 1993

**Below:**  
*Whereishere*  
Cover and spreads  
Coauthored by Lewis  
Blackwell, P. Scott Makela  
and Laurie Haycock Makela,  
with Warren Corbit  
Published by Colmann-King  
Publishing, London, 1999



DEAD HISTORY

ROMAN 14 and 18 pt

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890 } the quick brown fox jumps over a lazy dog

DEAD HISTORY

BOLD 14 and 18 pt

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890 } the quick brown fox jumps over a lazy dog

DEAD HISTORY

BOLD 100 pt

M T e j K r X

DEAD HISTORY

BY PHILIP MEGGS

Does history repeat itself? In the Victorian era, new industrial technologies — such as mechanical routers to cut display type from blocks of wood and the mechanical punchcutter — dramatically reduced the cost of introducing new typefaces. This resulted in a staggering volume of experimentation and innovation. That revolution produced an unsurpassed volume of decorative, eccentric, and novelty type designs. Now, as the millennium approaches, electronic technologies are once again dramatically reducing the cost of designing and manufacturing new fonts. This revolution threatens to exceed the 19th century's in both the quantity and peculiarity of new faces.

But the current onslaught of fonts has divided the graphic design community as nothing before. Many designers, especially younger ones, exult in the new experimentation, while others, usually older, decry the new esthetics as bizarre and wretched excess.

Dead History will do nothing to cool the debate.

This font's first 13 or 14 characters were drawn by P. Scott Makela in 1990 using Fontographer font-design software. At the time, Makela was designing a poster and wanted a face with more irregularity than the typefaces available to him. He spliced together segments of two fonts: the serifed Linotype Centennial, and YAG, "an architectural/retail sans serif" with rounded terminals. After letter fragments were selected, cut, and joined together, Makela tried to fill in the holes by blending the strokes together. He stated there was nothing systematic in the design process; decisions about where to remove or leave serifs were completely intuitive.

One's first exposure to Dead History, as with many other deconstructivist type fonts, is rather jarring. The structural imbalance of characters such as "M" and "T," and the dissonance of refined serifs juxtaposed against fat rounded terminals, goes counter to widely held notions of well-designed letters and fonts. But this is precisely the intent: Modern design's ethic of harmony and order is being challenged by a generation of designers who grew up on Pac-Man and MTV.

One of the most controversial aspects of Dead History is its uneven distribution of weight in characters and text settings. Typeface designers of the phototype era (1960s through early 1980s) sought to regularize the weight of characters in a font, creating an even distribution of value in lines and columns. Not so with Dead History: When heavy and light strokes are alternately clustered together in words, the texture and value of lines and columns become very uneven indeed. Dead History actually takes on a rhythmic movement as its texture and tone lightens and darkens. There are historical precedents for this effect; for example, William Caslon's typefaces had a degree of weight inconsistency that helps make Caslon types warm and friendly to the eye. As in many Victorian wood type display faces, the interplay of positive and negative shapes in some of Dead History's letter combinations hold real interest.

One might expect this face to be virtually illegible in text type, but I've read specimens set in it without difficulty. Any interference with legibility is negligible in the bold weight, and becomes a problem only in the roman weight when the font is smaller than 10-point. Because the stroke weight of the lowercase "j" is very light it becomes too weak in small text sizes. Makela might have avoided the problem had he given this character the same stroke weight as the lowercase "l" or "t."

The legibility of new fonts must be assessed case-by-case. Some are virtually unreadable, while others, including Dead History, stick closely to the basic structure of each letter and maintain sufficient character differentiation to provide adequate legibility for normal readers.

Why are designers using Dead History? Eccentric and novelty fonts call attention to themselves and provide an immediate means to differentiate messages. And just as the novelty font Futura was embraced as an expression of modernity in 1927, so have deconstructivist faces, including Dead History, been adopted today as expressive of the postmodern 1990s.



Above and left:

Connections Theater  
Installation shots,  
Cranbrook Institute of  
Science, Michigan, 1998  
Media design and  
direction by Words+Pictures  
for Business+Culture

Sitting here, keyboard ready, at first I couldn't remember what I thought of Scott Makela's work as separate from memories of the man. I knew that once I must have been able to separate the two, for I had seen his work long before meeting him, but for the three years I knew Scott, his personality became increasingly imbued with my understanding of the work. To experience the pieces was to hear his voice, to remember his other projects, and to see one work as part of a whole that expressed his addicted and meditative explorations.

This is not the reaction of the professional critic. I dropped that persona at the first meeting. Looking at the work after that exchange (noodles in Wagamama, Lexington Street, London), I was seduced by the biographical and I became part of the audience with a program in my hand; reacting, enjoying, sometimes hurting a little, and sometimes collaborating. But I'll step back, try for the distance.

Asked by *Emigre* to comment in particular on Scott's multimedia and video output, I look again, I try to see again and I start to realize once more the provocation, the seduction and the assault of the work, its confrontational embrace. A graphic bear hug with a big kiss. I feel it, don't just think it. I am not entirely sure I always like it, but it gives me a thrill. And then it leaves me thinking, engaged.

No, I don't like it all. It is not for liking; it refuses to be comfortable. There are so many questions, explicitly stated or implied by the challenging juxtapositions or aggressive mutations of form.

His work was never more able to exact this discomfort than when moving or carrying sound or inviting interaction. Contradiction in every turn; while communicating, sometimes slickly, the work always interrogates as it invites your engagement with its surface.

His contribution in 1995 to the Michael and Janet Jackson video *Scream!* illustrates this. A mega-budget production — \$7.3 million of brutal commercial intent when viewed as a marketing objective — the promo is rescued from being a dull ad through the dislocating twists provided by the graphic elements. Its scenario of a white spacecraft interior, *2001* with extra chrome, is given its charge by unexpected mutations into typographic elements that float between architecture and robot flesh, referencing the liquid body in *Terminator 2*.

Other work of the early to mid-1990s, such as the words in a *Lotus Notes* commercial created in 1994 with director Jeffery Plansker, a regular partner in video work, also pushed the idea of 3D type as part of virtual environments, something breaking the dull format, the familiar aspect ratio, the flatness of the screen. Here the characters and the images and the voiceover build to a narrative through collage techniques that are thoroughly of the 1990s and of digital culture.

But just as this 3D world became a whole lot easier, with processing power and memory melting down in price and boosting up in power, Scott's work starts pulling out of that illusion. His fleshy typographic delights had a hard won intensity, not entered into lightly, but for a purpose. The 3D type, shiny and plump, was an extravagant alluring thing when rare, but needed to be used more sparingly when everybody started being able to hawk those bodies. More recent film and multimedia work saw his studio strip back fonts to sans serif. And perhaps Scott's interest in those 3D forms evolved into his embrace of the font Detroit (designed by the Swiss designers Optimo, in part while they were at Cranbrook), which was used on the *Whereishere* book and elsewhere. This multiple master, flexing boldly between rounded and square, and oft-times so corpulent, is a multimedia font, alive in every usage.

indefinite but with a character.

In recent film titles, the Makela studio work entered a new phase. It was less signature Scott, more problem-solving and more diverse in the concepts presented. *The Game*, a David Fincher film of 1998, had a teasing slow-build of type: credit by credit lines were built across the screen as a home movie played in the background and suggested some of the story to come. Small graphic elements highlighted characters or elements in the scratchy film that might have significance later. The effect was entrancing, drawing the viewer into a sense of time past and of some dislocation that was going to happen in the time to come. The titles were so compelling it should come as no surprise to find that the studio cut them from the final release. Despite this, Scott was back on board for Fincher's latest film, *Fight Club*; here an extravagant effects sequence (Scott as director working with his studio colleagues Kurt Miller and Brigid Cabry) provides a roller coaster ride from within the synapses of the brain out through the head and finally down the barrel of a gun pointing at Edward Norton's mouth. The cheap thrill excitement of the computer game is combined with the intellectual drama of the Eames' film *Powers of Ten*.

This engagement of imagery with the body was not always so insistent or aggressive. Indeed, in his studio's most protracted project Scott and his colleagues achieved a much more subtle and gentle engagement with the viewer. The *Connections Theater* installation at Cranbrook Institute of Science, on the campus close to the Makelas' studio and home, took three years to pull together as a 15 minute program was built from 2000 images, 30 pieces of live action film, custom type, original ambient music, and many voices. This plays as projections on a cloud of fabric hanging within a wood and metal shell housing within the new part of the institute. The piece aims at bringing an audience ranging from children to adults an experience of the story of the earth, explaining the evolution of species and other dramatic changes that show the inter-connections within the universe.

It is a beautiful experience, where the multimedia does not brashly celebrate its technology but is more modest, content with quietly embedding messages in the audience's perceptions from different angles.

Scott's imagination was at home in multimedia and video, as his readiness to embrace and engage with all forms of low and high culture demanded information-rich expression. He drew on his obsessions as material for public communication, pushing warmly human results out of cool technology. As a result, I believe his work often stands, in part, independent from its contemporary language, having something to say beyond the style of digital newness. It is powered not by the mere allure of new form (which will quickly become dated), but rather by Scott's honest exploration of his metaphysical and physical concerns. His fascination with the extremes of personal quest, from the spiritual to the deeply physical, are fundamentals, hinting at the eternal.

The work will stay fresh; it looks fresh now and I suspect it will remain communicative, because it is a language that is personal, hard-wrought clear expression. It may enjoy its process, but it is not seduced by the tools to the point of the baroque excesses that are so prevalent.

Not many practitioners of multimedia and video work understand the reality of their media. They work within the box, within the conceits, at best pushing the form. But Scott took the rich media — where graphics join with sound and motion and interaction — and realized you really just had to make it up as you went along. No conventions, please. We make the future. He did and the work does.



**Left:**  
*Fight Club*  
Stills from movie by  
David Fincher. Font design  
by Brigid Cabry, 1998



**Below:**  
*Lotus Notes*  
Stills from commercial  
directed by Jeffrey  
Plonsker, 1994

**Bottom:**  
*Nike*  
Stills from commercial  
directed by Jeffrey  
Plonsker, 1998

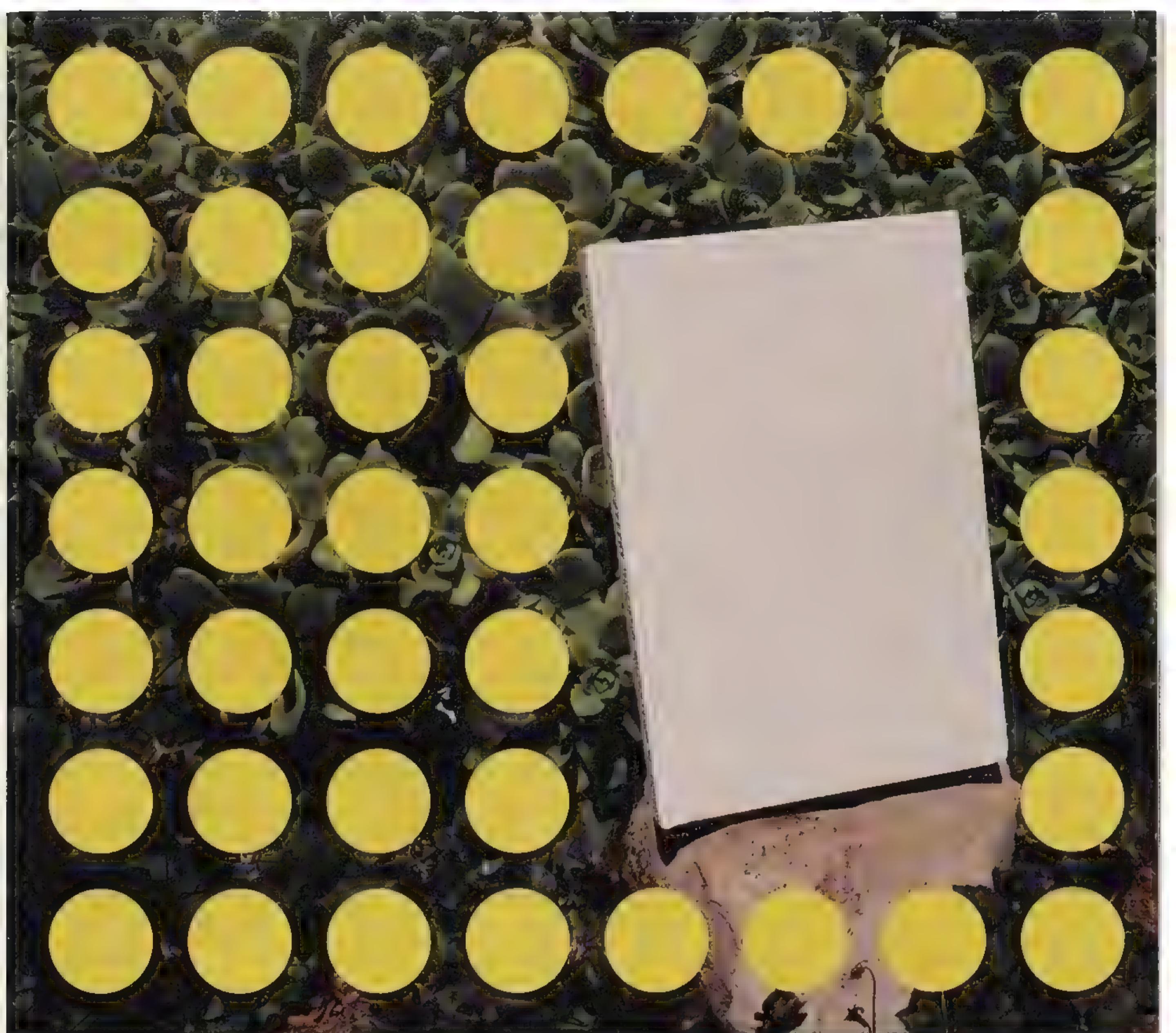


Visual means.  
Start over.  
Stay open.  
Consider the ways it can live.  
Filter the floodgates. Do the math. Search for clues. Again. Reconcile views.  
Leave more white space. Why do this? Fix it. Solve it.  
Make the connection. Immediate gestalt. Peel the onion.  
Bright. Transluscent. Mysterious. Vivid. Swiss grid.  
Sign+symbol. Dynamic space.  
Banish static. Waste nothing.  
Think about it. There are no new ideas. More coffee.  
Intrigue of layers. Liminal explorations.  
Browse the digital landscape. Play on the edge.  
Mediate perception.  
Hear how it wants to be said.  
An elegant solution. Risky. I'm liking it. Kind of. Persistent fantasy:  
Solve the problem/it looks hot/everyone's happy. Something sweet.  
Something I can hang on my wall. Allsport  
They won't get it. Will they?  
Detach. Reattach. Detach. Reattach. Reattach.  
If I could design a fleet of trucks. Just this once.  
I'm sticking this one in my portfolio. Over. Layer the digital landscape. Hulton Getty  
Play perception. Hear it said. An elegant risk.  
I'm kind of Persistent: Solve everyone on my wall.  
They won't get it. Will they? PhotoDisc  
Detach a fleet of trucks. I'm over.  
Start open.  
Consider the floodgates. Math. Again. Change. Leave. Why? Fix it.  
Immediate connection. Peel space. Banish nothing. Tony Stone Images  
Browse the edge.  
Play on.  
Start live.  
Filter views.  
Leave more.

The online search tool that thinks like you.

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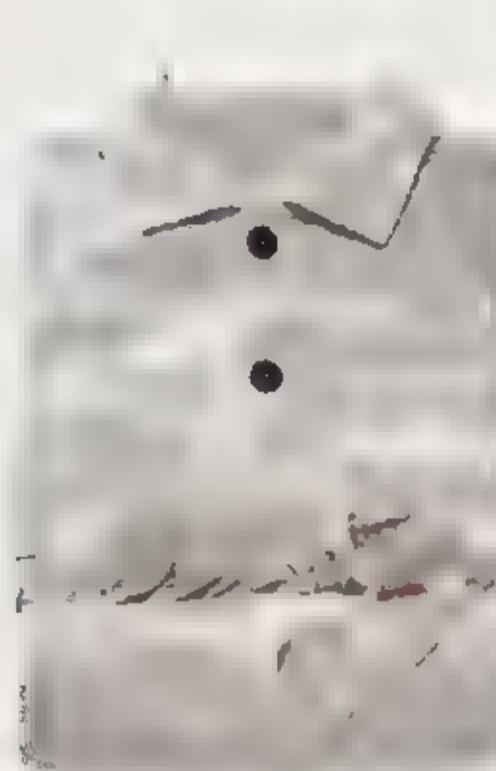
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The Museum of  
**CONTEMPORARY Art**  
LOS ANGELES

### SEEKS GRAPHIC DESIGNER(S)

Advanced BFA or MFA in graphic design. Experience in both print and new media. Interest in contemporary art required. Must have strong typographic and compositional skills, as well as a conceptual approach to design.

In-house designers at MOCA work closely with internal departments to create printed matter such as invitations, brochures, advertisements, and banners as well as larger scale quarterly publications, annual reports and the museum's website

Send a letter of intent, resume and slides or samples of recent work to:

Communications Department, Design  
The Museum of Contemporary Art  
250 South Grand Avenue  
Los Angeles, California 90012

# EMIGRE MAGAZINE

AVAILABLE BACK ISSUES



## EMIGRE 50

Think Ink, 1999.

Emigre celebrates the publication of its 50th issue with a return to a more visually oriented approach reminiscent of its early days of publication. Designer Shawn Wolfe and writer Darick Chamberlin give us an overview of BeatKit, a company Wolfe started in the early 80s with the purpose of questioning design's function as spectacle/commodity. Elliott Peter Earls of The Apollo Program renders a series of highly subjective portraits of his all-time heroes. Two new Emigre typefaces are introduced; Cholla, designed by Sibylle Hagmann, was originally produced for the Art Center College of Design catalog. It will be shown in a series of layouts created by Hagmann with text by Denise Gonzales-Crisp; Vendetta is a new series of Venetian old style printing types designed by John Downer. The fonts are first used in this issue of Emigre in an adaptation of the 1920 book *Our Arabi*. Palm Springs and the Garden of the Sun by J. Smeaton Chase, with layouts and photography by Rudy VanderLans. Bill Gubbins invites us to his home for a hilarious chat about printing inks. And Martin Venezky, art director of San Francisco's cult tab *Speak*, presents his Cranbrook thesis, "Notes on the West," a visual odyssey dealing with the iconography of the Old West. \$7.95



## EMIGRE 49

The Everything is for Sale Issue, 1999.

In 1964, graphic designer Ken Garland and 21 colleagues issued the "First Things First" manifesto. It was a call to arms for graphic designers; an encouragement, as Garland put it, "to think about the opportunities for graphic design and photography outside advertising." "First Things First" reminds us that there are alternatives, so we have reprinted it here, and built an entire issue around it. Articles by Thomas Frank (*The Baffler*), Carrie McLaren (*Stay Free!*), Jonathan Dee (*Harper's*), Kalle Lasn (*Adbusters*), and Kevin Fenton. Also interviews with Kalle Lasn and Chris Dixon, respectively the editor and art director of *Adbusters* magazine. \$7.95



## EMIGRE 48

Untitled II, 1998

*Mother Jones* magazine decided to upgrade their image in 1998 and Emigre gets the inside scoop on the politics of the redesign from art director Rhonda Rubinstein. Then, graphic designer Stuart Bailey allows us a peek behind the scenes in the creation of the "Werkplants Typografie," a brand new experimental graduate design program based in Arnhem, Holland. Also, Kenneth FitzGerald, in his essay "Skilling Saws and Absorbent Catalogs," points out how art and design have come to rely on each other, and how graphic designers may learn from the symbiosis. Also, enclosed as a special 32-page addendum, is *A Brief History of Type Design at The Apollo Program*. This type specimen booklet introduces seven new fonts, all of which were produced and designed by Elliott Peter Earls and are made available exclusively through Emigre Fonts. \$7.95



## EMIGRE 47

Relocating Design, 1998.

Jeffery Keedy, in "Graphic Design in the Postmodern Era," points out the general willingness of designers to have their "values and ideals be dictated by the commercial marketplace." And in her article "The Macrame of Resistance," Lorraine Wild suggests ways to "salvage graphic design in the face of the juggernaut of technology and the demands of the market." Also, an interview with Michael Sheen who discusses the disconnect that exists between theory and practice, and the maker and reader, in graphic design. Plus more. \$7.95



## EMIGRE 46

Fanzines and the Culture of D.I.Y., 1998.

As more and more designers start their own magazines and become initiators of graphic products, instead of solving "problems" for others, we thought it might be inspirational to take a look at the world of fanzines and other graphic Do-It-Yourself projects. Teal Triggs gives us a history of the British fanzine, while Bill Gubbins, does his take on their US counterpart. Ella Cross, picks her favorite zines, and Daniel X. O'Neil delivers nothing less than a glimpse of the future of fanzines. Plus, the inside story of Heckler, a zine gone big time and back. Plus much, much more. \$7.95



## EMIGRE 45

Untitled, 1998.

This issue features interviews with members of the Dutch graphic design team LUST, who discuss their form-fallows process approach to graphic design, and Peter Maybury, the Dublin-based designer for cultural institutions such as *Cade* magazine, the Douglas Hyde gallery and the Dublin French Film Festival. Also, Chuck Byrne looks at the experimental typographic print work of San Francisco-based letterpress printer and designer Jack Stauffacher, while Andrew Blauvelt, in his essay "Head to Hand," does a "deep reading" of the book designs of Lorraine Wild, the Los Angeles-based designer, writer, critic and educator. \$7.95



## EMIGRE 44

Design as Content, 1997.

*Emigre* no. 44 takes an in-depth look at design book publishing by reviewing four recently published books: *G1: New Dimensions in Graphic Design*, a selection of graphic design work from around the world compiled by Neville Brady and Lewis Blackwell; *Pure Fuel*, authored by the London-based design group Fuel; *Ray Gun—Out of Control*, a celebration of the magazines published by Marvin Scott Jarrett, and *Mind Grenades: Manifestos from the Future*, reprints of the opening spreads from *Wired* magazine. Essays by Diane Gramala, Kenneth FitzGerald, Shawn Wolfe, Bill Gubbins and Rudy VanderLans. \$7.95



## EMIGRE 43

Designers are People Too, 1997.

Jeffery Keedy lets it rip in "Greasing the Wheels of Capitalism with Style and Taste or the 'Professionalization' of Graphic Design in America," while Denise Gonzales-Crisp looks at what designers (can) do to circumvent the traditional and often compromising client/designer relationship. Teal Triggs and Sian Cook, of the London-based Women's Design + Research Unit, revisit the seemingly unchanged role of women as both subjects and objects in graphic design. And Rudy VanderLans takes a closer look at type as intellectual property. Includes pull-out poster introducing Zuzana Licko's new typeface family *Base Monospace*. \$7.95



## EMIGRE 42

The Mercantile Issue, 1997.

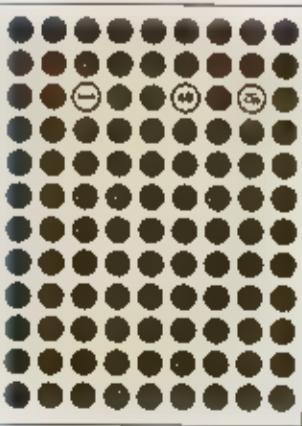
Articles include "Design(er) Type or Graphic Designers Who Design Typefaces (and the Typographers Who Forgive Them)" by Mr. Keedy, "Decay and Renewal in Typeface Markets: Variations on a Typographical Theme," by Alan Marshall, "On Classifying Type" by Jonathan Hoefler, plus "Walking in the City," a review by Andrew Blauvelt of the graphic design exhibition *Mixing Messages: Graphic Design and Contemporary Culture*. \$50.00



## EMIGRE 41

The Magazine Issue, 1997.

When it comes to magazines, which ones do we remember best, and what is it that makes them so memorable? This is the question we posed to Martin Venezky, Nancy Bonnell-Kangas, Daniel X O'Neil, Denise Gonzales Crisp, and Kenneth FitzGerald. Also contains a 32-page facsimile of the (possibly fictional) magazine project entitled *The News of the Whirled*, by Kenneth FitzGerald. \$7.95



## EMIGRE 40

The Info Perplex, 1996.

Edited by Andrew Blauvelt.

Andrew Blauvelt looks at the hybrid and mutable nature of the information event and asks "Where is the pleasure in information design?" Teal Triggs meets John Warwick of the London-based collective Tomato. Diane Gramala examines the relationships among the body, design, and the impact of technology. Anne Burdick reviews Jay David Bolter's book *Writing Space*. Frances Butler takes an historical look at the structures and spaces devised for holding and shaping meaning. \$7.95

# EMIGRE MAGAZINE

## AVAILABLE BACK ISSUES

### EMIGRE 39

*Graphic Design and the Next Big Thing, 1996.*

Lorraine Wild gives an overview of graphic design education and the way it is currently being challenged by new media. Kenneth Fitzgerald reviews Elliott Earls's CD *Throwing Apples at the Sun*. Patch Tu discusses geeks, freaks, cyborgs, blenders, power tools, remote controls, and other nervous machines, and how it all relates to graphic design. Carl Francis DiSalvo reviews Avital Ronell's *The Telephone Book*. Paul Roberts lends us his insights as writers bemoan loss of authorial control. Diane Gromala reviews Sven Birkerts's book *The Gutenberg Elegies*.

\$7.95



### EMIGRE 33

*No Small Issue, 1995.*

Andrew Blauvelt offers us Part 2 of his essay "In and Around Cultures of Design and the Design of Cultures." Steven Heller gives us a sober analysis of the New Design Discourse in his article "Design id Hell." Toronto writer and self-described "typography Queen" Joe Clark answers the question whether the influence of the text-based art of Barbara Kruger and Jenny Holzer on the mainstream has made pop culture richer. And, Mr. Keedy traveled to London to interview Rick Poynor, the founder and former editor of *Eye* magazine.

\$7.95

### EMIGRE 38

*The Authentic Issue, 1996.*

Included are typographic experiments by Susan LaPorte, Steve Tomasula, Daniel X. O'Neil, Matt Dinerstein, Stephen Farrell, and Margo Johnson. John Downer and Rudy VanderLans discuss aspects of digital type design. House Industries gives a behind the scenes look at their foundry of types. Andrew Blauvelt ponders how the "Death of the Author" has given rise to the dubious status of the "Designer as Auteur."

\$50.00



### EMIGRE 37

*Joint Venture, 1996.*

This issue is about collaboration, writing, intellectual property, entrepreneurialism, poetry, authorship, self-publishing, reading and everything else that design is made of, but this time we look at it from the perspective of a group of artists that includes two writers, one graphic designer and one visual artist. Anne Burdick interviews Stephen Farrell and Steve Tomasula. Rudy VanderLans talks with Daniel X. O'Neil and Marc Nagtzaam.

\$7.95



### EMIGRE 32

*Essays, Texts and Other Writings about Graphic Design, 1994.*

This issue focuses on graphic design as a significant force within culture, politics and society. Writings include essays by Dutch philosopher and design critic Hugues C. Boekraad, design critic and teacher Andrew Blauvelt, type designer Zuzana Licko, and others.

\$7.95



### EMIGRE 31

*Raising Voices, 1994.*

If the future of graphic design is wide open, then nowhere are the challenges and responsibilities of how to deal with this ever-changing field greater than within design education. How to create a design curriculum that would sufficiently prepare a design student for life after school, as we move into the next millennium, is a hotly debated topic. This issue hopes to uncover what it is that makes the four featured young design educators tick, and how they each deal with the complexities and challenges of teaching. It is representative only in a sense that it features teachers from a variety of schools: Diane Gromala, a Yale graduate teaching at the University of Texas; Kali Nikitas, a CalArts graduate teaching at the School of the Art Institute of Chicago; Michael Rock, a RISD graduate teaching at Yale and Andrew Blauvelt, a Cranbrook graduate teaching at North Carolina State University.

\$7.95



### EMIGRE 30

*Fallout, 1994.*

Steven Heller's article "The Cult of the Ugly," which was published in the British design magazine *Eye*, received more response than any other article published in *Eye*. It hit a nerve with its readers and subsequently created an intellectual fallout of sorts that cast quite a shadow. For this issue of *Emigre*, Michael Dooley traveled to New York to meet and interview Heller, one of America's most prolific graphic design critics, to talk about the *Eye* article and other topics concerning graphic design. In addition Dooley spoke with Edward Fella, Jeffery Keedy and David Shields, three designers whose work was among the pieces selected by *Eye* as exemplary of "Ugly."

\$7.95



### EMIGRE 28

*Broadcast, 1993.*

Edited and designed by Gail Swanlund. This Cal Arts graduate talks with her pals about life after design school. Featuring fellow grads Sue LaPorte, Barbara Glauber and Somi Kim (ReVerb), as well as an interview with the current art director at The Walker Art Center, Laurie Haycock Makela. This issue is proof that there are living designers who find real life applications for their grad school design experiments without compromising personal preference.

\$7.95

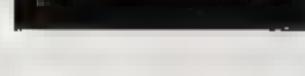


### EMIGRE 27

*David Carson, 1993.*

This issue features a lengthy conversation with graphic designer David Carson. Known for his art direction and design work on such notable and influential culture tabs as *Beach Culture* and *Ray Gun*, Carson answers questions ranging from the perceived (il)legibility of his work, personal experimentation, type design and design competitions, while firing off a few good questions himself.

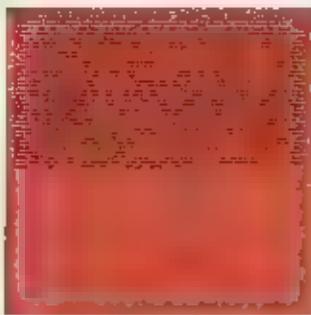
\$50.00



For information on issues 1 - 26 please refer to The *Emigre Catalog 99.01* or go to [www.emigre.com](http://www.emigre.com)

# BOOKS

BY DESIGNERS, FOR DESIGNERS



## EMIGRE (EXHIBITION CATALOG)

Edited and designed by Emigre. Published by Drukkerij Rosbeek bv.  
In February 1998 Emigre received the Charles Nypels Award, an award which is assigned once every two years to an individual or institution that has made significant innovations in the area of typography. On the occasion of this event an exhibition of the work of Emigre was held at the Jan van Eyck Academy in Maastricht, Holland, and an accompanying catalog was published and printed by Drukkerij Rosbeek bv. The catalog, which was designed and compiled by Emigre, features essays by Rick Poynor and Lorraine Wild, a selection of quotes from back issues, as well as samples of Emigre's layouts and typefaces  
72 Pages, 7.75 x 7.75 inches, softcover with flaps, perfect bound.  
\$20.00



## EMIGRE (THE BOOK): GRAPHIC DESIGN INTO THE DIGITAL REALM

Edited and designed by Emigre. Published by Van Nostrand Reinhold.  
In 1984 Emigre magazine set out to explore the as-yet-untapped and uncharted possibilities of Macintosh-generated graphic design. Boldly new and different, Emigre broke rules, opened eyes and earned its creators, Rudy VanderLans and Zuzana Licko, cult status in the world of graphic design. 96 Pages, 11 x 15 inches, softcover, over 300 illustrations, with commentary from VanderLans and Licko. Essay by Mr. Keedy  
Regular Edition: \$24.95  
(2 item shipping rate)  
Deluxe Edition, \$50.00  
(4 item shipping rate)  
The Deluxe Edition of the book is hand-signed by the authors and presented in a hand-made, cloth-covered slipcase  
Deluxe edition also includes The Emigre Music Sampler No. 3 CD



## [\*\*\*\*]

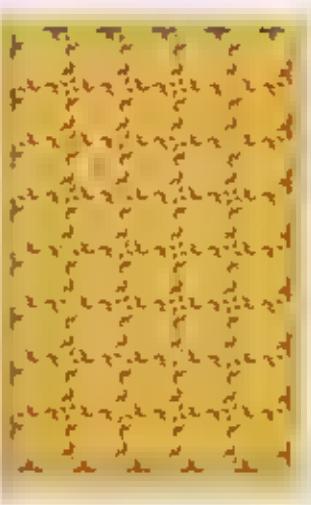
Four-Letter Word, or [\*\*\*\*], is a magazine produced, designed, authored, and published by Thirstype. "FINK" is the second issue in a series of conceptual pop commentary that will focus on, look into, draw from, and fuck with, any and everything that captures the authors' attention. Better yet, [\*\*\*\*] will allow the reader to indulge in excessive production values and maximum rejuvenation of the self.  
Each edition will be limited to 1,000 copies.  
32 Pages, 8.5 x 12.25 inches, velour softcover with embossed bunny logo.  
\$20.00



## THE GOOD LIFE [BLISS IN THE HILLS]

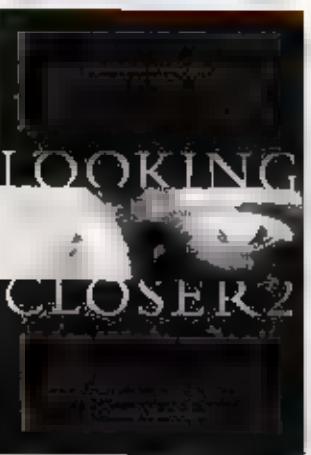
A Thirst production.

Written and designed by Rick Valicenti for the Friends of Gilbert. This lush book is meant as "a mid-life celebration of turning forty-five, twenty-three years of marriage...and two years of working at home with family, friends, and the occasional glitch in the software." The book is "starring his family and friends in the hood." 24 Pages, 18 x 11 875 inches, softcover, including dye-cut transparent pages. Hand-signed by the creators.  
\$30.00



## HYPNOPAEDIA BOOKLET

The type specimen booklet that announced the release of Hypnopaedia, a pattern font designed by Zuzana Licko.  
28 Pages plus wrap-around cover, 5.25 x 8.25 inches.  
(Also included in the Hypnopaedia Deluxe Pajamas set.)  
\$5.00



## LOOKING CLOSER 2: CRITICAL WRITINGS ON GRAPHIC DESIGN

Edited by Michael Bierut, William Drenttel, Steven Heller and DK Holland. Published by Allworth Press. Co-published with the AIGA.  
Looking Closer 2 addresses the issues that have sparked discourse and discord over the past two years. And like the first, the second volume serves as an ad hoc textbook of graphic design criticism. Featuring commentaries, manifestoes, reviews, editorials, and reportage by, among others, Robin Kinross, Tibor Kalman, Ellen Lupton, Katherine McCoy, Véronique Vienne, Zuzana Licko, Rick Poynor, J. Abbott Miller, Jon Wozencroft, Ellen Shapiro and Andrew Blauvelt. 272 Pages, 6.75 x 10 inches, softcover  
\$18.95



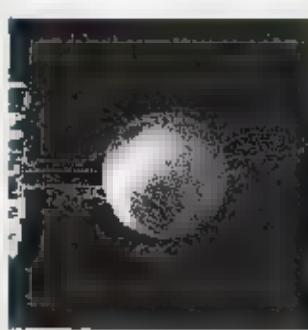
## MRS EAVES SPECIMEN BOOKLET

A special letterpress printed version of the type specimen booklet announcing the release of Mrs Eaves, a typeface designed by Zuzana Licko. Booklet designed by Rudy VanderLans and printed on a Heidelberg k5ba cylinder press by Peter Koch at his printing office in Berkeley, CA  
20 Pages plus wrap-around cover, 5.75 x 8.75 inches.  
\$12.00



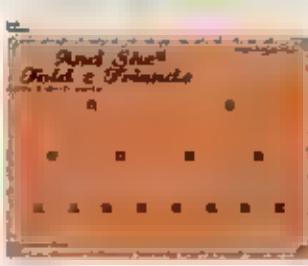
## PAUL RAND: AMERICAN MODERNIST

By Jessica Helfand. Published by William Drenttel New York.  
This book contains two long critical essays on Paul Rand, arguably the most celebrated American graphic designer of this century. Helfand explores Rand's particular form of modernism and his role in creating the new visual language which revolutionized American design as both an art and a business. Helfand offers fresh insights into Rand's passionate interests in the European avant-garde, his seminal influence on American design education, and the enduring relevance of his work for American corporations, most notably for IBM. This is the first book on Rand since his death in 1996, and brings to light fascinating contradictions that make his legacy all the more distinctive. Designed by William Drenttel and Jeffrey Tyson. Set in Filosofia. 86 Pages, 4.5 x 7 inches, paperback in dust jacket  
\$12.00



## RUST BELT

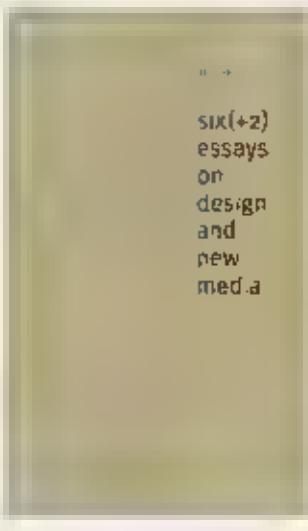
Composed and Recorded by Orangeflux; Kristina Meyer and Matt Fey.  
Rust Belt is graphic music, an expression of lyrics, harmonies and rhythms composed with type. Each of the fourteen tracks found on Rust Belt use typefaces created by Orangeflux to complement and communicate lyrical content. Instruments ranged from the classical (ink pen, letter- press, lead rubbings, and rubber stamps) to the more modern (computer, copier, scanner and laser printer). Guest artists include, Steve Gariepy, Patrick Dorey, Sam Meyer and Allen Parmelee. Limited signed and numbered edition. Only 468 copies pressed. The 24 page, visual recording is offset pressed in one color, slipped into a die-cut dust cover, and placed in a 12x12 inch letterpressed, gatefold sleeve. Also included is a 12x36 inch 2-sided, 2-color poster  
\$30.00



## AND SHE TOLD 2 FRIENDS

Edited & designed by Kali Nikitas.

This catalog documents an exhibit held at Woman Made Gallery in Chicago, Illinois, in June 1996. And She Told 2 Friends celebrates the female network that exists within the global design community and seeks to acknowledge the link between contributions made by women and the support and admiration that exists among them. By inviting two women to submit work and asking each one to do the same, and so on, this exhibit curated itself. Each designer chose their own submission, and provided the text accompanying their work together with their reasons for inviting their two "friends." Includes work by Barbara Glauber, Rebeca Mendez, Denise Gonzales Crisp, Ellen Lupton, Robynne Raye, Lorraine Wild and others  
44 Pages, 9.25 x 13.125 inches, softcover, perfect bound  
\$9.95



## SIX (+2) ESSAYS ON DESIGN AND NEW MEDIA

By Jessica Helfand. Published by William Drenttel New York.  
Jessica Helfand is a designer who writes frequently about the impact of technology on the design professions. These essays, published in an earlier form in Print magazine in 1994 and 1995, examine the impact of design on information technologies, including the role of typography in screen-based media, the function of identity in on-line environments, and the questionable legacy of desktop metaphors in interaction design. Her overriding concern is that the race to provide information on-line neglects the experience – the drama, the emotions, the human connections – in short, the editorial content.  
76 Pages, 4.5 x 7 inches, softcover.  
\$12.00

## NEW RELEASES

BY DESIGNERS, FOR DESIGNERS

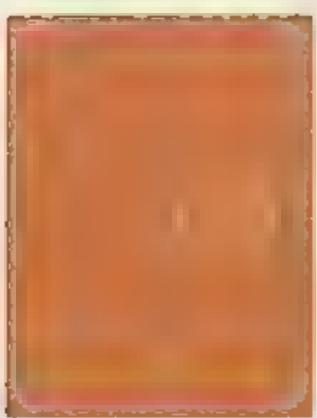


### NEW!

#### PALM DESERT

Published by Emigre

Palm Desert is a combination travel book, fan's tribute, Chamber of Commerce propaganda, and music review. This visual/verbal acid trip is based on the 1968 musical composition "Palm Desert" by composer unique Van Dyke Parks. Somewhere between fact, fantasy and fiction, this book strives to echo Parks's creative approach of blending classical, historical, vernacular, experimental and environmental themes. Photography and design by Rudy VanderLans. Essays by Kenneth Fitzgerald and Brian Schorn. Typeface designs by Zuzana Licko. Also includes a bonus music CD containing the original "Palm Desert" recording as well as three loose adaptations by Itchy Pet, Honey Barbara, and Elliott Peter Earls. Playing time: 21 minutes. 96 pages, 5.5 x 8.5 inches, 75 full color and duotone photographs, cloth cover with blind emboss, sewn and case bound, CD attached in back. Available in U.S. only \$24.95



### NEW!

#### EMIGRE MAGAZINE VOLUMES (#33-41 & 42-49)

Published by Emigre

To celebrate the publication of its 50th issue Emigre put together 100 case bound sets (2 volumes each) containing "The Small Issues Series," Emigre 33 through 49. This collection of 17 issues gives a thorough and indepth overview of the heated debates that raged throughout graphic design in the 1990s. These are also the issues that have won Emigre inclusion in the very first I.D. Forty, the Chrysler Award for Innovation in Design, The AIGA Gold Medal Award, and the Charles Nypels Award for Excellence in Typography. This set includes the "collectors" issues Emigre 38 and 42 (Regular price \$50 each), as well as the original type specimen booklets introducing Hypnopedia and The Apollo Program Font set. For information about the content of each issue see [The Emigre Catalog 99.01](#) or go to [www.emigre.com](http://www.emigre.com). \$148.00 per set (Regular magazine value \$219.25) Only 100 sets available. Orders are filled on a first come first serve basis.



### NEW!

#### 50 QUESTIONS 50 ANSWERS

Published by 124/3

This booklet was published on the occasion of "Emigre in Istanbul: An Exhibition of Typographic design." Featuring a lengthy interview with Emigre's Rudy VanderLans presented in both Turkish and English. Produced and designed by Turkish designer Esen Karol. 48 pages, 5.75 x 7.875 inches, paperback in dust jacket. \$12.00



### NEW!

#### THE CODEX SERIES (NO. 1)

Narrative exploration beyond the book

Somewhere between a compilation CD and a digital fanzine, The Codex Series is a laboratory that explores the digital medium through narrative, design and the interactive. Issue Number One features the work of Josh Ulm, Tree Axis, Orangeflux and Volumeone. "Flashcards" explaining each project's intention and a mini poster are included with each issue. CD (Macintosh format only) \$12.00



### NEW!

#### BEATKIT™ POSTER SET

Three posters designed by Shawn Wolfe. Set includes Panic Now, Beatkit™ Must Die, and Remover Installer™ posters. An advertisement for its own future uselessness, yet suitable for framing. Each poster 17 x 22 inches, offset printed on sturdy uncoated stock \$20.00



### NEW!

#### FREE ONLINE PARKING

Mousepad.

\$5.00

## MUSIC

COMPACT DISKS & CASSETTES



### AUDIOAFTERBIRTH

#### Combine

"Wow! Where did this disc come from? This doesn't sound like starter stuff, destabilizing the grid, jerking the digital clock, Mr. Makela knows how to control the machine by softening those quantized tracks."

Industrial Strength Magazine

"AudioAfterBirth is a winning blend of industrial hip-hop, funky bass, and memorable tunes. Imagine an otherworldly mix of Nine Inch Nails, Bootsy, and Cole Porter. In-your-face technology and r&b rarely sound this good together." City Paper, Baltimore

"Complicated pulsating rhythms for the industrial head who wants to play with something hard, raw and exciting, like vibrating industrial fluxed electro-vocals. With a slow, digging bump and grind, this dishes out nasty stuff such as backwards tape vocals and a real tough bass kick. These dangerous musicians chop up and serve you your ears like the best of them." Industrial Nation

"AudioAfterBirth succeeds best at its basest level - this album rocks. These songs are terrifying examples of what can happen when you allow a pair of naughty punks with a P-Funk sensibility complete access to digital sampling equipment." Rockpool

"Like a more hip-hop version of Captain Beefheart." Option

"Imagine if Trent Reznor lived in Minneapolis instead of Cleveland, was less angry, more obscure, and 4AD put out his record. Got it? Meet P. Scott Makela and AudioAfterBirth's debut, *Combine*." Trip

CD \$18.00 Cassette \$5.00



### BASEHEAD

#### Play With Toys

"Michael Ivey's fragile melodies and quavering vocals create a quiet sadness that's never been heard in rap before; the result is one of the bleakest expressions of African-American angst since Sly and the Family Stone's 'There's a Riot Goin On.'" Details

"Play With Toys sounds like it was recorded with only a fistful of dollars and a 40-ounce, rendering sad the sonic grandeur of many high-budget blowhards." Spin

"Every once in a great while, a recording comes out of thin air, without the fanfare of hype, and simply blows our socks off. Truly the find of the year, Basehead inhabits a shadowy, damp alcove you'll want to curl up in again and again." CMJ

"Most arresting album of '91." Pulse

"This is hip-hop wiping the rules of identity off the chalkboard and loading up a new program. For me, that's the best that pop music can offer." The Village Voice

"Play With Toys is a concept album that ties rock, funk, blues and honky-tonk to rap, presenting a cut-and-paste style that should make many citizens of the now formula-oriented hip-hop nation blush." Rolling Stone

Cassette \$6.00



### BINARY RACE

#### Fits and Starts

"By way of description, imagine a more accessible Negativeland with the production skills of Trevor Horn. In other words it's very danceable, tricky, smart and superbly recorded. All tracks are recommended, but you may want to start with 'Ready', 'Say' and the Yoko Ono meets the Art Of Noise terror of 'No Can Do'." Hard Report

"This is a fine album, being at once innovative yet accessible, much like Art Of Noise." Alternative Press

"Binary Race's Tom Ware produces a delightful change of electronic musical direction that melds the best features of Kraftwerk, 808 State and Einsturzende Neubauten with a musical sense of levity that keeps the entire project light. You can imagine all of the comparisons individually, but please scope these concurrently. An individual achievement that deserves attention from electronic music freaks and anyone who enjoys innovation." Rockpool

CD \$10.00 Cassette \$5.00



### RAY CARMEN

#### Nothing Personal

"Charming pop songs which are quite clever with delightful bridges, hooks and riffs. Actually, this is quite brilliant, and a great break." ND Magazine

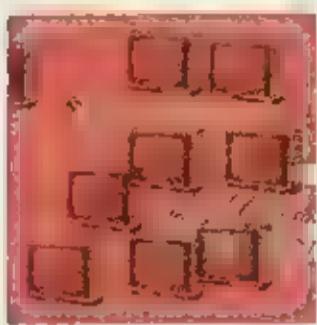
"A most welcome surprise. It's kind of nice and a welcome change of pace to see and hear somebody out there keeping power pop alive and well." Loafing the Donkey

"This is a refreshing taste of glimmering pop gems, seamlessly crafted, performed by an artist who obviously loves the pop form." Gajooob

CD \$10.00 Cassette \$5.00

# MUSIC

## COMPACT DISKS & CASSETTES



### EVERY GOOD BOY

#### Social Graces

"Unlike too many musicians with a point to make, Every Good Boy puts as much, maybe more, faith in their music as in their lyrics, and that makes a big difference. You have to admire a band nobody's heard of that writes a no-sell-out song; you end up liking them when you discover that you're singing along." *Option*

"Every Good Boy deliver a packet of seemingly simple music that emotes complex moods. In a way, you could draw comparisons all day with Every Good Boy, but the end result would look like a who's who list of progressive/avant music. It's probably best to simply say this is a one-of-a-kind disc for the musically adventurous. Social Graces isn't afraid to venture where others stray. Dig the new breed." *Illinois Entertainer*

"Every Good Boy takes pop music, slows it down to the pace of the Twin Peaks soundtrack, and adds enough twists to each song to give this CD an almost eerie feeling, almost as if Rod Serling had engineered this CD." *Alternative Press*

"This is a very quiet album for all its many instruments; there's a well thought-out atmosphere that is calm and intelligent." *The Splatter Effect*  
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### EVERY GOOD BOY

#### Baling Wire & Bubblegum

"Every Good Boy are anomalous to every decade in recent memory, but the band's frighteningly well-developed sense of style and panache with arrangements have a fearless ambition, reconciling the late-70s schism between punk/indie raw emotion and grander, more 'commercial' productions." *CMJ*

"Where many a Manchester band has failed, Every Good Boy has derived a perfect archival sense of what the 70s psychedelic sound was all about. *Baling Wire & Bubblegum* speaks to this 70s dementia without being the least bit nostalgic." *Alternative Press*  
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### FACT TWENTYTWO

#### Energy, Work & Power

"*Energy, Work & Power* is a very strong album. Fact Twenty-Two has a distinct and undeniable similarity to Depeche Mode, both in synthesizer and lyrical style, but with an American twist. Probably the best example of weirdness derived from normalcy is 'Mood Ring,' which starts with a startling, sampled 'Hello!' and proceeds with the sound of a squeaky swing set. This is one of four excellent instrumentals on this versatile, danceable recording." *Alternative Press*

"Fact TwentyTwo sounds like Depeche Mode-style electropop slamming into a wall of rusty factory parts and shortwave radios." *Pulse*  
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### FACT TWENTYTWO

#### The Biographic Humm

"James Towning is a maverick in his genre, and hopefully *The Biographic Humm* will cause a few ripples." *Rockpool*

"Rarely resorting to a monolithic drum track and never bolstering the songs with blatant ego gestures, the wizard behind Fact TwentyTwo's controls employs common mechanical gadgetry with an unshakable eccentricity that distinguishes this release from all the automatons, poseurs and technoradicals." *CMJ*

"Sparse, intelligent, sampled keyboard arrangements; and a suave Paddy McAlloon-ish vocal caress in a modest, post-paranoid, nuclear-free dystopia peopled with tales of shrinking men, sleepwalkers, citizens Kafka and Joe, and the most important man in the world." *Option*  
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### HONEY BARBARA

#### FeedLotLoopHole

"I used to think the best thing to come out of San Antonio aside from Flaco Jimenez and the Butthole Surfers was Interstate 35 North, which is a straight shot at Austin and the promised land. But hey, here comes this really odd band called Honey Barbara." *Puncture*

"If you want to expand yer borders, this is the place to start." *Loafing the Donkey*

"Honey Barbara are two, Texan guitarist/bassist/keyboardists who like to swap instruments, stand in front of drum machines and spin an updated, many-layered form of southwestern cactus music. It would be nice if there was a place in rock'n'roll future for southwestern eccentrics." *The Splatter Effect*

"Whatever they sound like, I'll be damned if I can come up with even one comparison! Honey Barbara sound like, well, Honey Barbara. Now that's saying something." *Baby Sue Music Review*

"You just might love Honey Barbara if you want some really quirky stuff to sink your brain into. The honey of *FeedLotLoopHole* isn't sweet. But it's sure pretty tasty." *B-Side*  
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### STEPHEN SHEEHAN

#### Innocence at Will

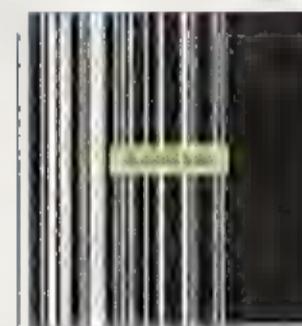
"It's about time his innovative work is available in the U.S."

#### The Hard Report

"There's a decidedly European twist to Sheehan's stylings as he admits to the following influences: the Cure, Joy Division, Eno and Blue Nile, as well as 4AD artists like Dead Can Dance." *Alternative Press*

"I find this album brilliant." *Manifesto*

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### SUPERCOLLIDER

#### Supercollider

"This unit achieves a hypnotic mixture of aggression and restraint, the sparse and the lush that recalls minimalist composers at their most vital." *Rockpool*

"Supercollider's debut is a coolly studied practice of sophistication and orchestral self-containment." *CMJ*

"Because of their grunge-like name and their utter dissimilarity to that type of sound, *Supercollider* is a refreshing foray into a more cerebral type of Nirvana. Perhaps an acquired taste, but the quirkiness ultimately rewards." *Thrill*

"There are no catchy choruses on this tape, and no crashing crescendos, either. Oh so calmly, I turn on the boombox and let out a quiet whoop of enjoyment." *File 13*

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### SUPERCOLLIDER

#### Dual

"Starkly beautiful guitar 'n' drum clang, over which world-weary vocals à la John Cale lie down nicely . . . all of which add up to one of the sweeter discs to cross this desk recently." *Pulse*

"Musically and lyrically, it's sparse and often discordant, always minimalist, and never boring. *Dual* is a shifting string of moods, all somewhat peaceful and subtly different. Quite an experience." *INK*

"Supercollider do indeed forge a new musical nomenclature, but in the name of innovation. *Dual* is a shard of porcelain removed from Sonic Youth's *Bad Moon Rising*, yet it creates a hypnotic mood throughout the album much like *Galaxy 500's On Fire*." *Alternative Press*

"They sound to me like a band made up of Phillip Glass, Steve Reich and the singer from the Blue Nile with Thurston Moore from Sonic Youth producing and adding an occasional overdub. This is pop music, but it really stretches the boundaries a bit." *Heckler*

"The duo's minor-key monochromatic throbs and strums are laid out like a single curve plotted on a graph, admirable in its cleanliness and scientific in its fluctuations. Its absolute, unrelenting insistence on sterility and its scientific use of synthesized minimalism creates sculptured, concrete tones, the vocals imparting a sense of existential melancholy, setting it apart from the kitschiness of modern ambient grooves, as well as its new-wavey predecessors." *CMJ*

"This is mood music, pure and not so simple." *Grey City Journal*

"To my own taste, it's one of the best records of the past year, but it may be a bit hard to digest for the faint of heart or everyday rock'n'roller. Some may find *Supercollider* a fitting substitute for Joy Division, but, frankly, I find them quite worthy in their own right." *The Splatter Effect*

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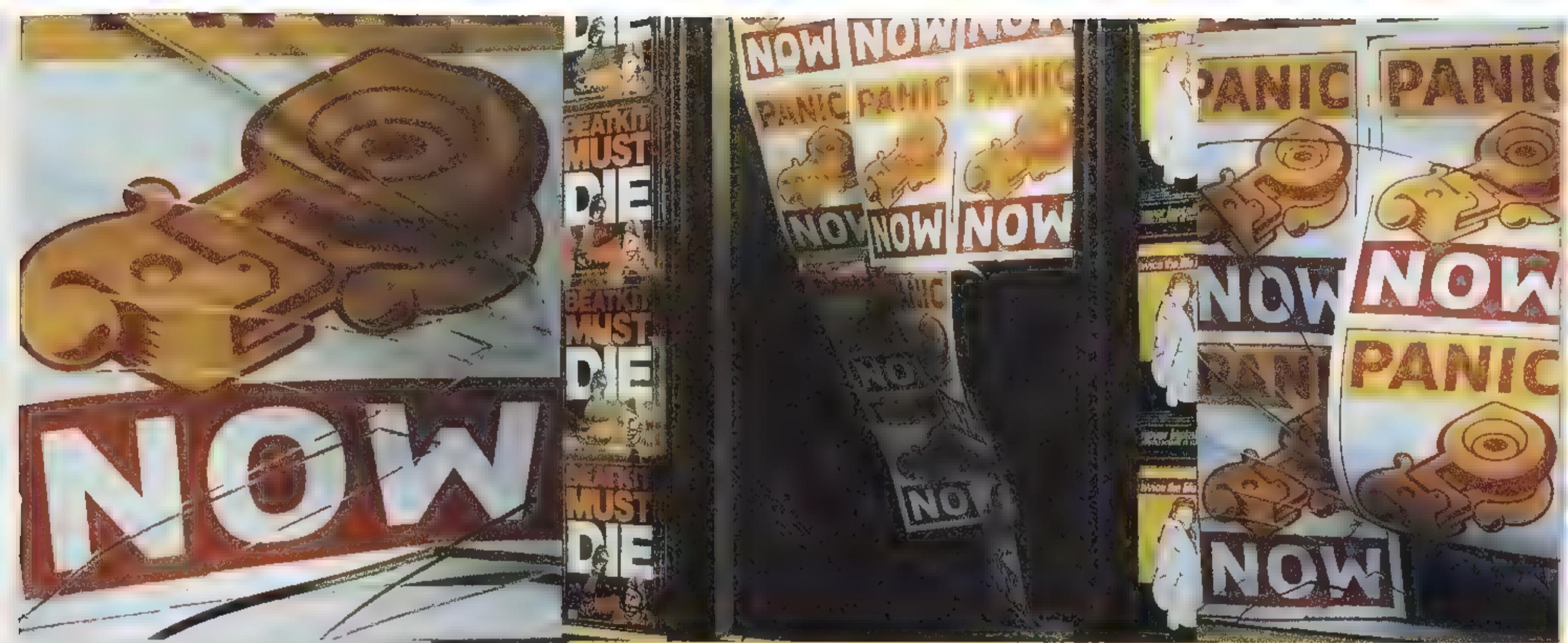
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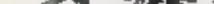
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|--|----------|-----------------|
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| Canada - express 2-4 days                            | \$ 21.00      | \$ 23.00 | +\$ 3.00        |
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COLLOQUIAL FORM

<sup>III.</sup> TONE OF SUBLIMITY.

[The tone of Sublimity manifests an extreme admiration which almost overwhelms. The speaker seems uplifted by the majesty and the grandeur. While akin to Awe, Sublimity has in it less of Fear and more of Joy.]

Natural Drills in Expression, 1929 Top shelf

XXXII. HOOKS THAT SEPARATE INSIDE FROM OUTSIDE

CLASS XXXII HOOKS



CLASSICAL FORM

signature, inside cover  
Safe Methods of Business 1896 Tap shelf

## INHABITING FORMS VISIBLE CITIZENS

STEPHEN FARRELL & JIWON SON

ESSAY BY STEVE TOMASULA

with 'Cities and Names 2' from *Invisible Cities* by Italo Calvino



Gauge fire damaged. For display only.

Temperature unknown, but no doubt hot. One hundred thousand years ago, as few as 50 people walked out of Africa and began to populate the world. Presumably, they were looking for a home. Outside 47°/Inside 72°. One hundred and eighty-six thousand generations later, I am living in America and writing about the house Stephen Farrell and Jiwon Son have just moved into - a form of home. A form of I.



CZECHOSLOVAKIA

ITALY

KOREA

SITE 1 Enter the kitchen



#### TONE OF MEDITATION.

[The tone of Meditation is always linked with some other (usually Argument) and indicates to the listener self communion. The speaker is subjective. He is thinking aloud.]

Natural Drills in Expression .929 Top shelf

#### CLASS III FLOOR BROOMS

Have you ever had the experience of going through a stranger's old photos, maybe found in an attic, and seeing yourself in them? The familiar patterns are inherently recognizable: rituals of holidays; the group-shot to document, "We were here. Together." Yet at the same time there is something deflating in the commonness of our collective togetherness. We like to think of ourselves as radically unique, even if finite form—two legs, one head—means this can only be true with qualification. Our own family photos underscore how radically un-unique we are. There on Uncle Billy's face is my nose. Aunt Dodo has my hair. Skin color, surname, genetic tithes. The real surprise is in discovering that a form that is so intimate can be so invisible, even as it directs what we think, what we do—almost to the point of being destiny. As a male, for example, I will never be a mother, while two thirds of you who are reading this will die because of some genetic legacy you carry within, working its way to conclusion. Old homes are like that. Or as Italo Calvino puts it:

*Gods of two species protect the city of Leandra. Both are too tiny to be seen and too numerous to be counted. One species stands at the doors of the houses, inside, next to the coatrack and the umbrella stand; in moves, they follow the families and install themselves in the new home at the consignment of the keys. The others stay in the kitchen, hiding by preference under pots or in the chimney flue or broom closet: they belong to the house, and when the family that has lived there goes away, they remain with the new tenants; perhaps they were already there before the house existed, among the weeds of the vacant lot, concealed in a rusty can; if the house is torn down and a huge block of fifty families is built in its place, they will be found, multiplied, in the kitchens of that many apartments. To distinguish the two species we will call the first one Penates and the other Lares.*



#### TONE OF CUNNING.

[The tone of Cunning has in it  
Triumph, Exultation, and Carefulness,  
it manifests a subtle pride, bordering  
at times on fiendishness.]

Natural Drills in Expression 1929. Top shelf

CLASSICAL FORMS



COLLOQUIAL FORMS

Safe Methods of Business 1884. Bottom shelf

Safe Methods of Business 1895. Top shelf



SITE 2 Enter exit the dining room

The layout of this bungalow, like all houses, channels the movement of its occupants. The current owners, as did all previous owners, take 5 steps from bedroom to bath. The keypad of the electronic security system installed by the new dwellers is in a hallway that communicates with the kitchen, dining room, and bedroom, the keypad being strategically located to shorten the distance between a cook, a diner, or sleeper, and its panic button. In the adjoining dining room is the thermostat. One must stand precisely at  $41^{\circ}53' N$  latitude and  $87^{\circ}38' W$  longitude to adjust the inside temperature, which, given the insulation factor of brick and plaster and the 16 feet from the dining-room table to the thermostat, ensures that no one will get up from dinner to do so unless the temperature outside falls below  $15^{\circ}$ . There are 11 steps from the kitchen into the basement, where there can still be found a selection of brooms worn down by the previous owners and added to by the new, brooms and basements having sympathies with dirt—unlike the front door, which opens its welcome onto a fireplace flanked by built-in bookcases. Hearth and knowledge. Inside the bookcases are old, crumbling "courtesy books", books that lay down the forms for speaking, writing and behaving in what earlier generations construed as a "civilized" manner.



XXXII.17 HOOKS THAT HOLD DIRTY THINGS FROM CLEAN FLOORS

XXXII.18 HOOKS THAT HOLD CLEAN THINGS FROM DIRTY FLOORS

Having been raised by apes, Edgar Rice Burroughs's Tarzan only had ape language, and therefore little sense of himself as a human until he was able to break into the cabin erected in the jungle by his long-dead parents. There, near their skeletons, he discovered children's picture books, primers and readers. And he squat mesmerized by a drawing in one of a naked ape, much like himself, beneath which were three odd marks: B-O-Y

Drill No. 28 in *Drills in Expression* instructs readers in matching their voice to the "Tone of Awe" through repeated readings of "The Burning of Moscow." Sharing a shelf with the old books in the bungalow are those brought in by the new inhabitants: *Envisioning Information; A Room with 23 Qualities; Invisible Cities*.

*Within a given house, Lares do not necessarily stay with Lares, and Penates with Penates: they visit one another, they stroll together on the stucco cornices, on the radiator pipes; they comment on family events; not infrequently they quarrel; but they can also get along peacefully for years—seeing them all in a row, you are unable to tell them apart. The Lares have seen Penates of the most varied origins and customs pass through their walls; the Penates have to make a place for themselves, rubbing elbows with Lares of illustrious, but decaying palaces, full of hauteur, or with Lares from tin shacks, susceptible and distrustful.*



(III 6)

**TONE OF COMMAND.**

[The tone of Command manifests authority. It indicates finality. It says, "Ask no questions, but do "]

Natural Drills in Expression 1929

*Top shelf*

CLASSICAL FORMS

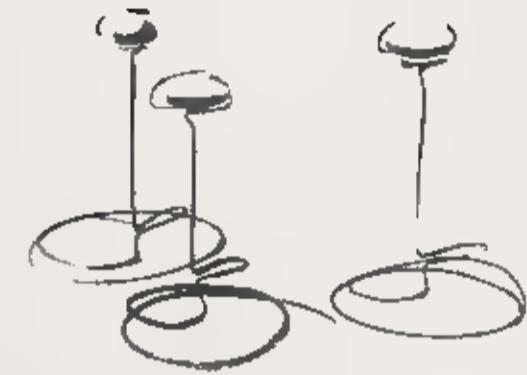
COLLOQUIAL FORMS

m.c. - D. T., 2nd General Reference Manual, 1884. *Bottom shelf*

Safe Methods o. Business 1896. *Top shelf*



**CLIMAX.**  
[In its purest form Climax is a manifestation of increasing intensity of feeling or of an increasing importance in the thought. Climax has no distinct tone. It manifests itself in increasing degrees of the particular tone demanded]  
Natural Drills in Expression 1929  
Top shelf



XXXIII.13 HOOKS TO HANG HATS HATS LIKE ROOFS BEING USED TO KEEP O



#### CLASSICAL FORMS

Lincoln Library of Essential Information, 1924 Middle shelf

#### COLLOQUIAL FORMS



III.8

#### TONE OF SOOTHING.

[The tone of Soothing is akin to Assurance and has in it, at times Affection and Consolation. It calms and lulls.]  
Nafata, Drills in Expression 1929 Top shelf

#### COLLOQUIAL FORM

U THE HEAT KEEP OUT THE COLD



#### CLASSICAL FORM



safe Methods of Bus Ness  
896 Top shelf

Between 750 and 1,750 generations ago, drying water directed the paths people took, and some moved into the Americas. We know this from their traces: a trail of spear points, DNA and language that could be pieced back together into the story time broke—just as Mary Leakey was able to determine from fossilized footprints that 3.6 million years ago a man, woman and child walked through a light rain on a plain in Tanzania. Sometimes the adults took turns carrying the child, and at one point the woman turned and looked back at? What? The home they were leaving? Those footprints are also a family portrait. And it also says, "We were here. Together."

Has the idea of home really changed since *Homo sapiens* took up caves? In the bungalow's kitchen, the butter compartment of a WWII vintage refrigerator has a separate thermostat, butter being a scarce commodity then, the extra care butter required a mark of civilized living. Did those original 50 Africans go north in search of cooler air? The way Ice Age Americans were driven south by deepening snow? The fireplace for the house is in the "living" room. Our biology makes this and other forms natural, and therefore repeatable. Linguistic and genetic archaeology makes it possible, in fact, for any two groups of people to trace their lineage to a common ancestor because that ancestor's story is revivified in our genes and words: living fossils bearing knowledge of those who came before.

③ S. KOREAN

SITE 3 Enter the kitchen Open close the refrigerator

Indeed, evolutionary reasons have been proposed for altruism, war and many of the emotions catalogued in *Drills in Expression*. Are we merely puppets on double-helix strings? Even asserting our individuality by enacting "The Tone of Sarcasm" against this model, we are surely always walking through deep snow by stepping into the tracks of another. Usually unawares.

#### CLASS VI DUST BROOMS

The Universal Self Instructor The Epitome of Forms and General Reference Manual 1884 Bottom shelf



## CLASS V WHISK BROOMS

XXXII 34 HOOKS THAT HOLD BROOMS



### TONE OF DISMAY.

[The tone of Dismay implies a checking or stoppage of the flow of utterance. The mind has ceased to think continuously]

Natural Drills in Expression 1929 Top shelf

### TONE OF REPROOF.

[The tone of Reproof denotes dignified dissatisfaction and correction. It is tinged with authority and sometimes with reproach. This tone is closely allied with Assertion, and at times runs into Indignation, Contempt, Interrogation and Concession.]

Top shelf

COLLOQUIAL FORMS

CLASSICAL FORMS



ape ate are arm aim dim dam ram ra

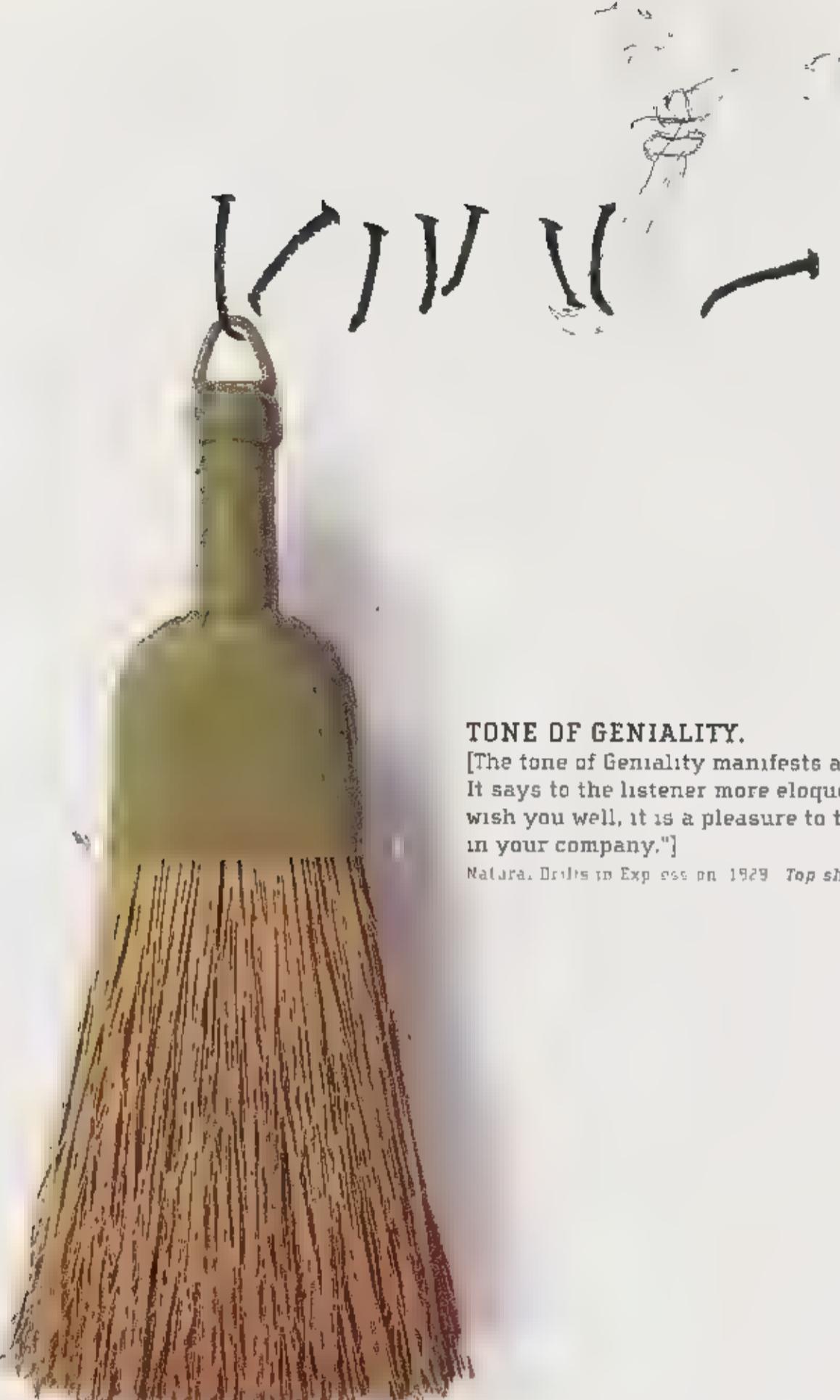
Top shelf The Natural Shorthand 1937 Top shelf

Yet, though we cannot help but walk in another's footsteps, never do we step exactly. Indeed, any repetitive act will mutate over time. It's as impossible to repeat exactly another's gesture as it is impossible to be wholly original. The hand tires, the pencil dulls and flourishes mutate to shorthand.

Given the fact that each human has about 100,000 genes it can be assumed that each new human being will carry two new mutations. If the speakers of a language become split into two isolated groups, small mutations in pronunciation will over time result in two different languages, as we can see by comparing fossils like *father* (English), *vater* (German) and *vader* (Dutch). Yet these small changes aren't passed on randomly. Rather, the daisy that is brighter, and therefore better able to attract the attention of butterflies, will be more likely to survive the generations than its more pale neighbor. Likewise, try to mutate the word *APE* into the word *MAN*. Even if a million monkeys banged away randomly on a million typewriters they couldn't pull it off. But if every intermediate step must make sense then the change can be made in ten generations. This is why Darwin was able to write, Every individual a species becoming, every species an individual giving form.

Site 4 Check the oven Exit the kitchen





XXXII 67 NATURAL DRILLS IN EXPRESSION

#### TONE OF GENIALITY.

[The tone of Geniality manifests a feeling of good will. It says to the listener more eloquently than words, "I wish you well, it is a pleasure to talk to you, I delight in your company."]

Natural Drills in Expression 1929 Top shelf



n man

v. 3

#### CLASS CCXXVI SPARE PARTS



CCXXVI 3743

#### TONE OF DETERMINATION.

[The tone of Determination is closely allied to that of Assertion, and says, "This shall be so, I will not yield."]

Natural Drills in Expression 1929  
Top shelf



A SPARE PART  
A DETERMINATION  
for two oper...  
When manne...  
the oppos...  
forces equal...  
zero and t...  
droit repr...  
no u... p...  
no u... p...

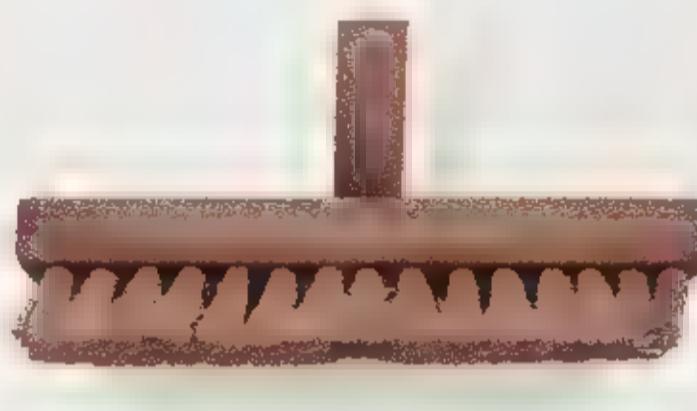


The two species have this in common: whatever happens in the family and in the city, they always criticize. The Penates bring out the old people, the great-grandparents, the great-aunts, the family of the past; the Lares talk about the environment before it was ruined. But this does not mean they live only on memories: they daydream of the careers the children will follow when they grow up (the Penates), or what this house in this neighborhood might become (the Lares) if it were in good hands. If you listen carefully, especially at night, you can hear them in the houses of Leandra, murmuring steadily, interrupting one another, huffing, bantering, amid ironic, stifled laughter.

Italo Calvino, an Italian, speaks to us English readers through Gordon Weaver, his translator who put Calvino's *Invisible Cities* into the same words, only different. In the basement of the bungalow, we experiment with the 14 brooms that are housed there. One broom, apparently once owned by a left-hander, can only be used to make flourishes by sweeping from right to left. By contrast, the newer industrial brooms can't be used for flourishes at all—only the efficient strokes of a business hand.



"SPARE PARTS CCXXVI.3743"



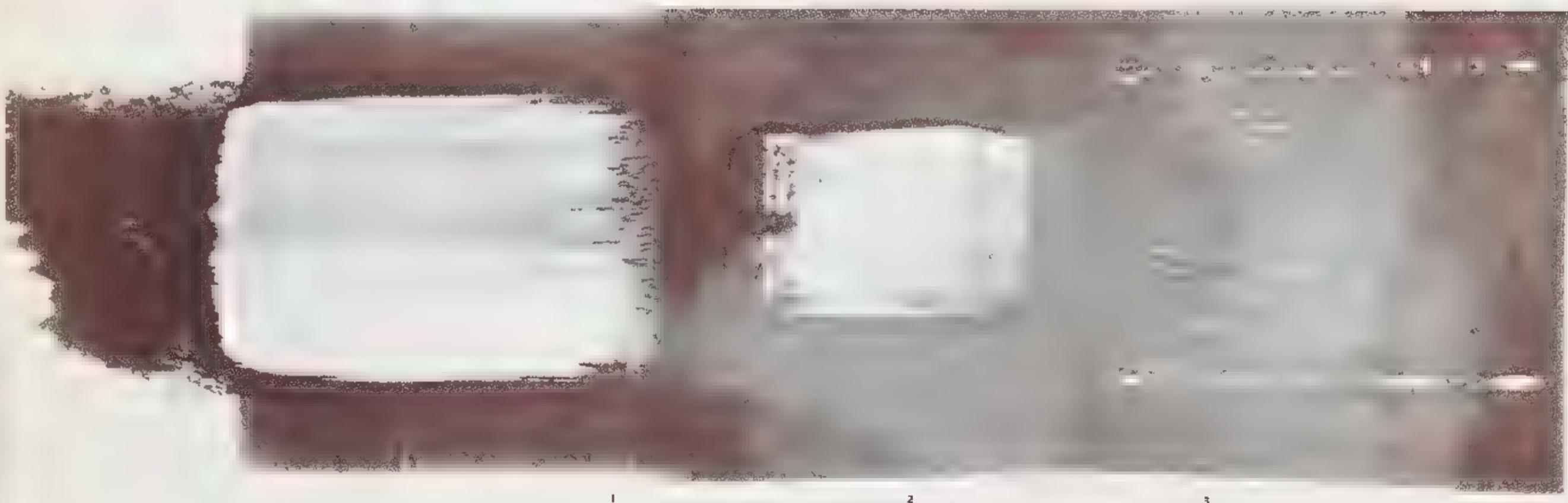
VII.2

#### TONE OF FRANKNESS.

[The tone of Frankness indicates that the speaker is withholding or coloring nothing; that there is a sincere desire to show things exactly as they are]

Natura, Drugs in Expression 1929  
Top shelf

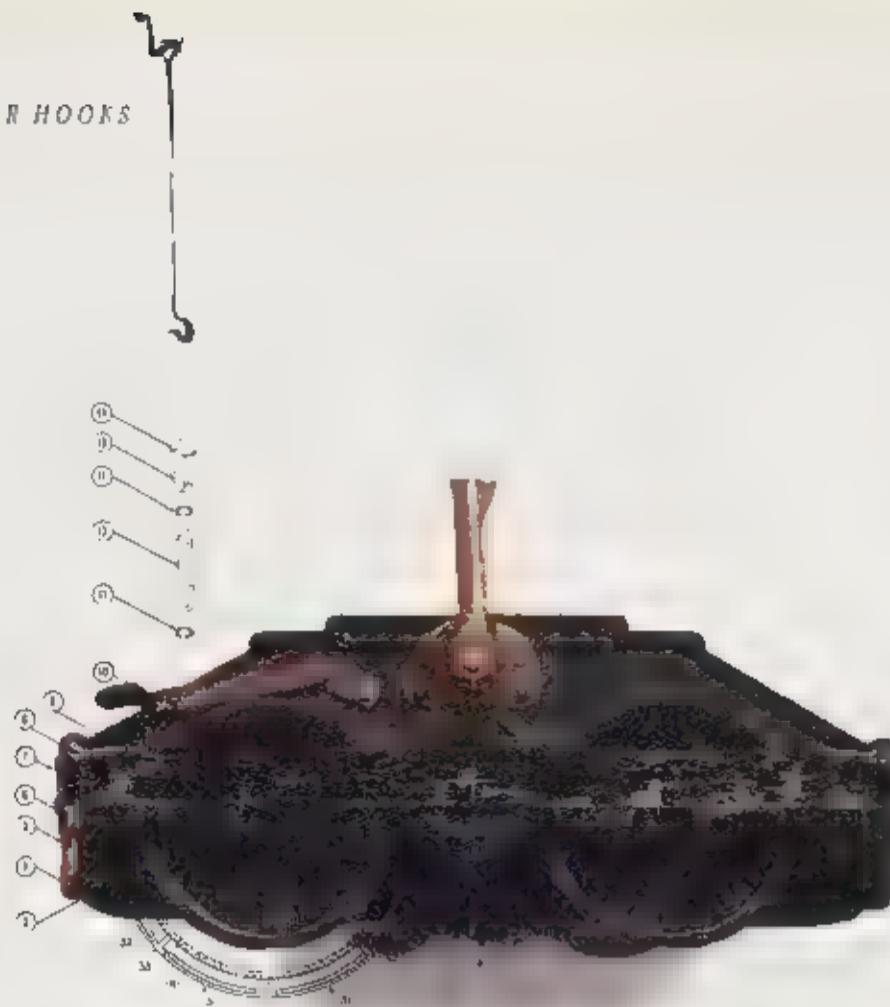
#### COLLOQUIAL FORMS



CLASSICAL FORM



XXXII.28 HOOKS THAT HOLD OTHER HOOKS



CLASS VII BROOMS: MISCELLANY



VII.3



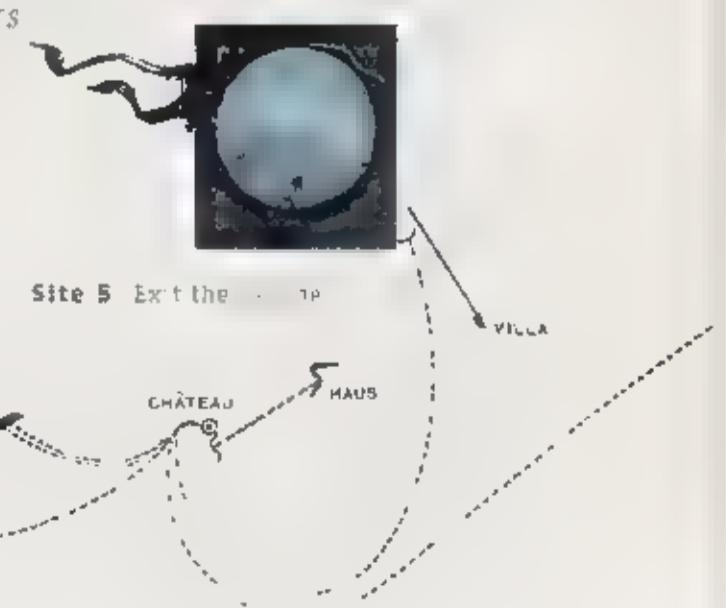
TONE OF EXPLANATION.

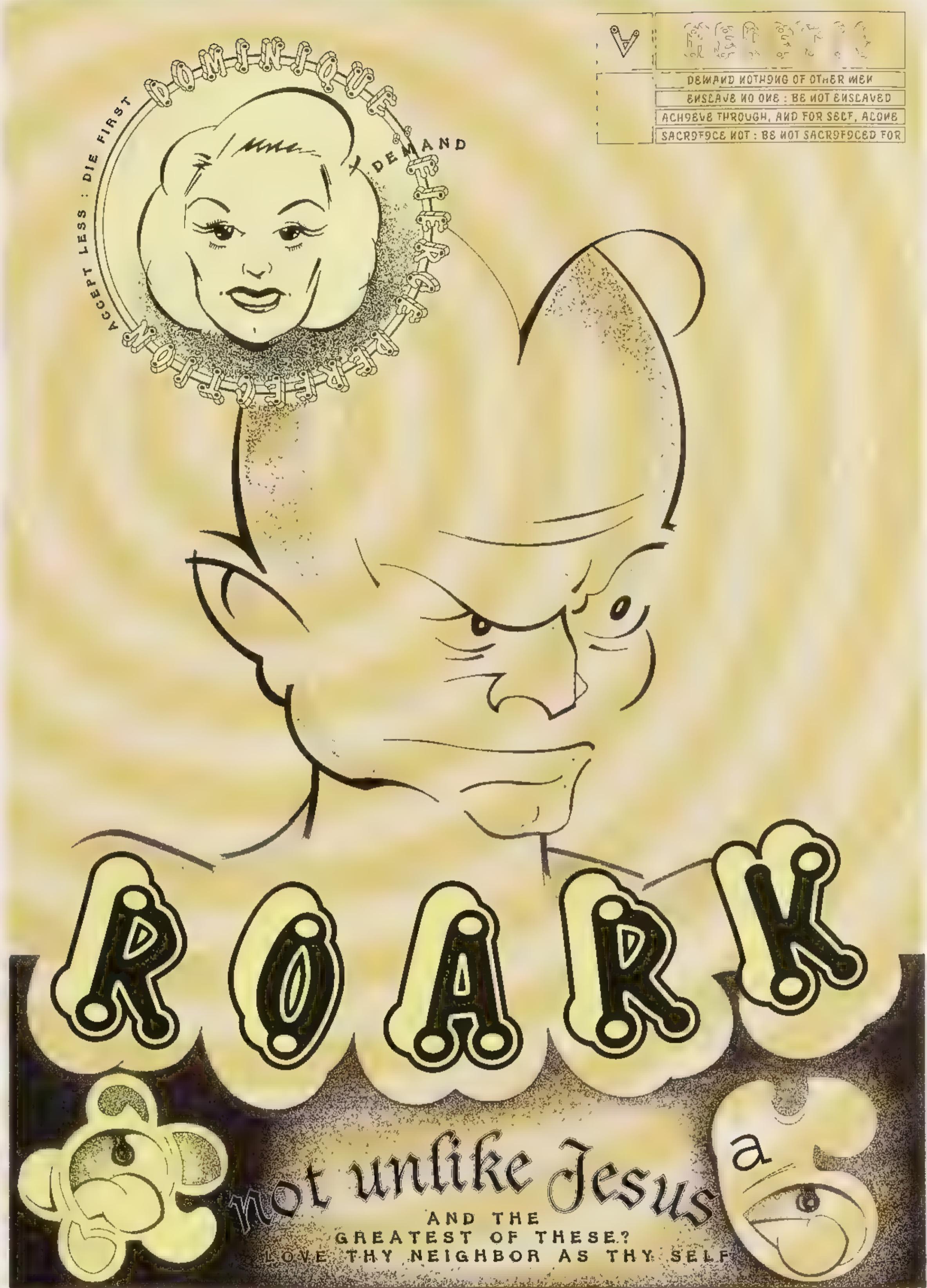
[The tone of Explanation in its purest form indicates simply a desire to make plain, to tell what the thing is or how it happened  
It is akin to Frankness. Usually there is a tinge of Geniality]

Natural Drills in Expression. 1929 Top shelf

XXXI .67 HOOKS THAT OFFER US OUR COATS

In 1948 Korea was broken into North and South, cleaving families in two. In the twenty years before the American Civil War, famine and revolution brought to America an exodus of refugees from Ireland, Italy, and Germany. Czechoslovakia no longer exists. The three of us discuss this piece in English.





# 5

Number 5 from a recurring series of portraits entitled:  
"GANGSTERS AND THEIR EFFECT ON MY SOUL" by Elliott Barak at the Apollo Program.

A TOPOGRAPHY

OF THE

# *California*

# HIGH DESERT

FEATURING

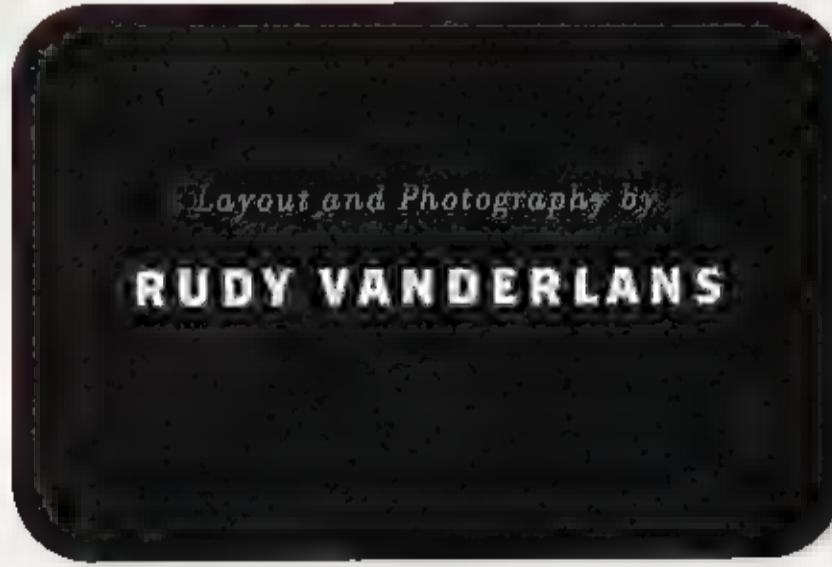
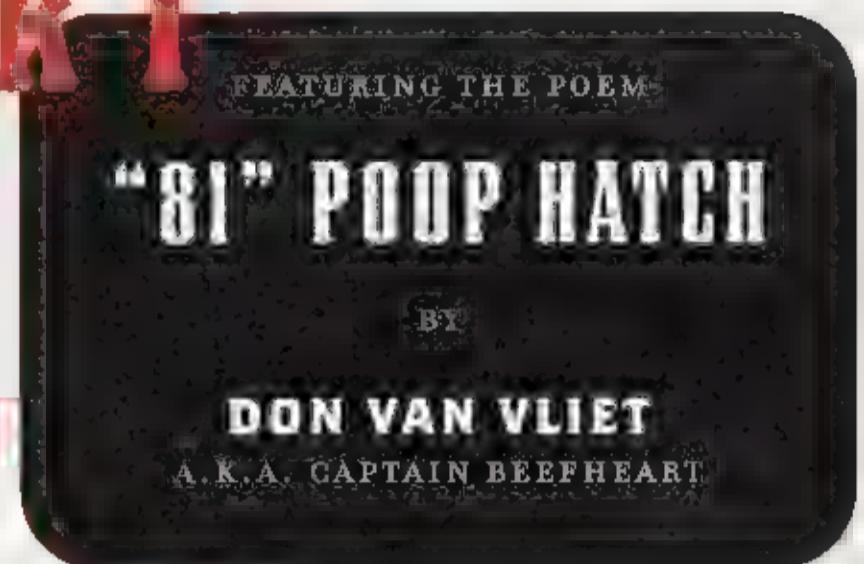
SIGNS, POSTS, MARKERS, POINTERS  
AND DWELLINGS

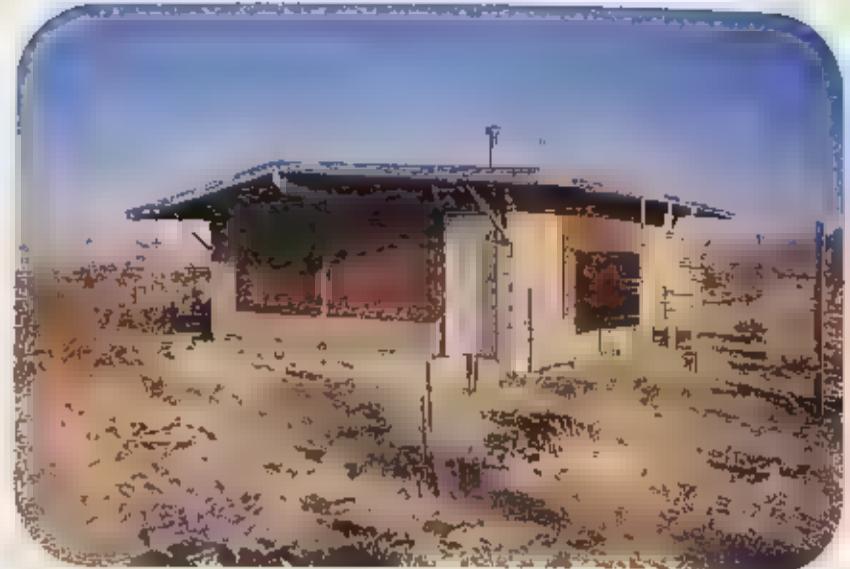
IN AND AROUND

BARSTOW, LUCERNE VALLEY, LANCASTER  
DESERT CENTER, 29 PALMS AND CADIZ

AND THE GENERAL AREA OF THE

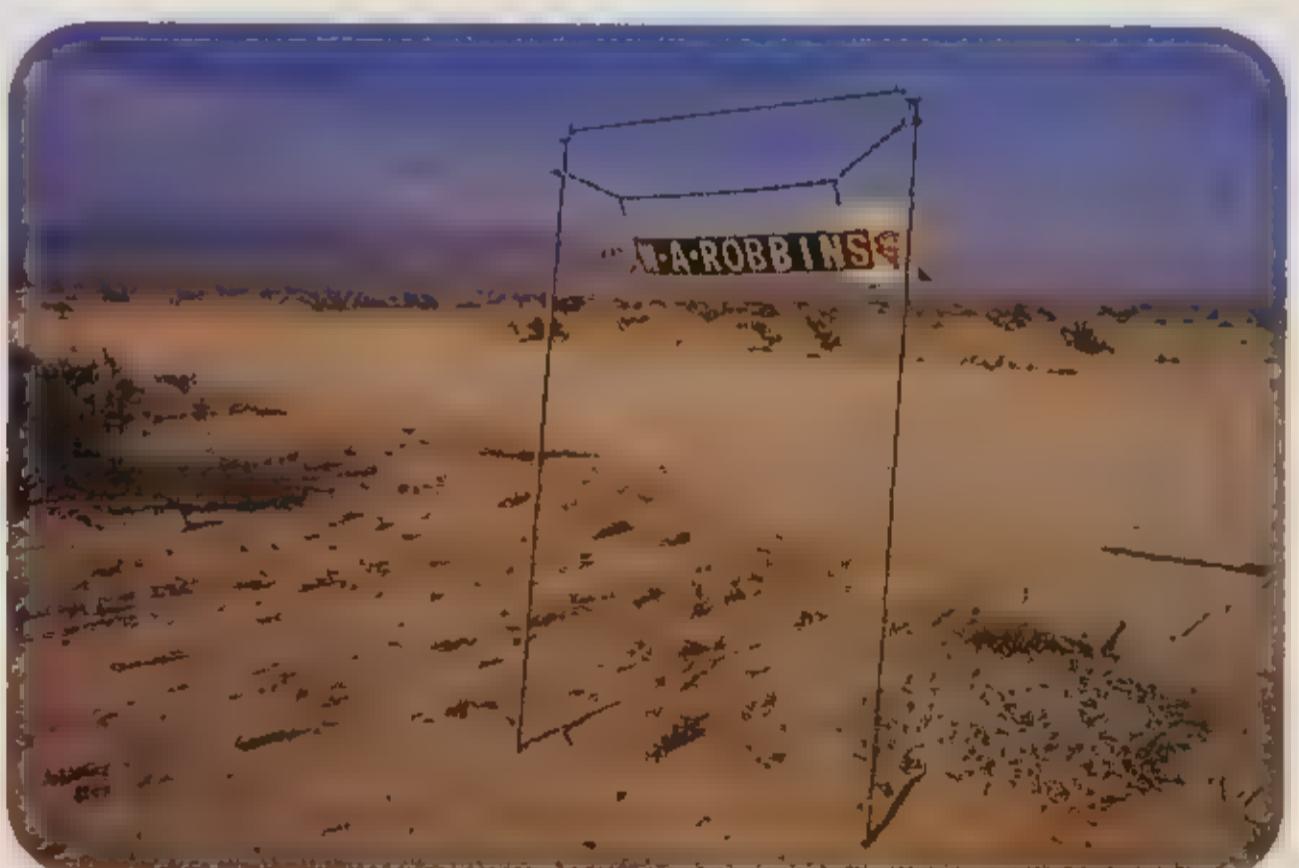
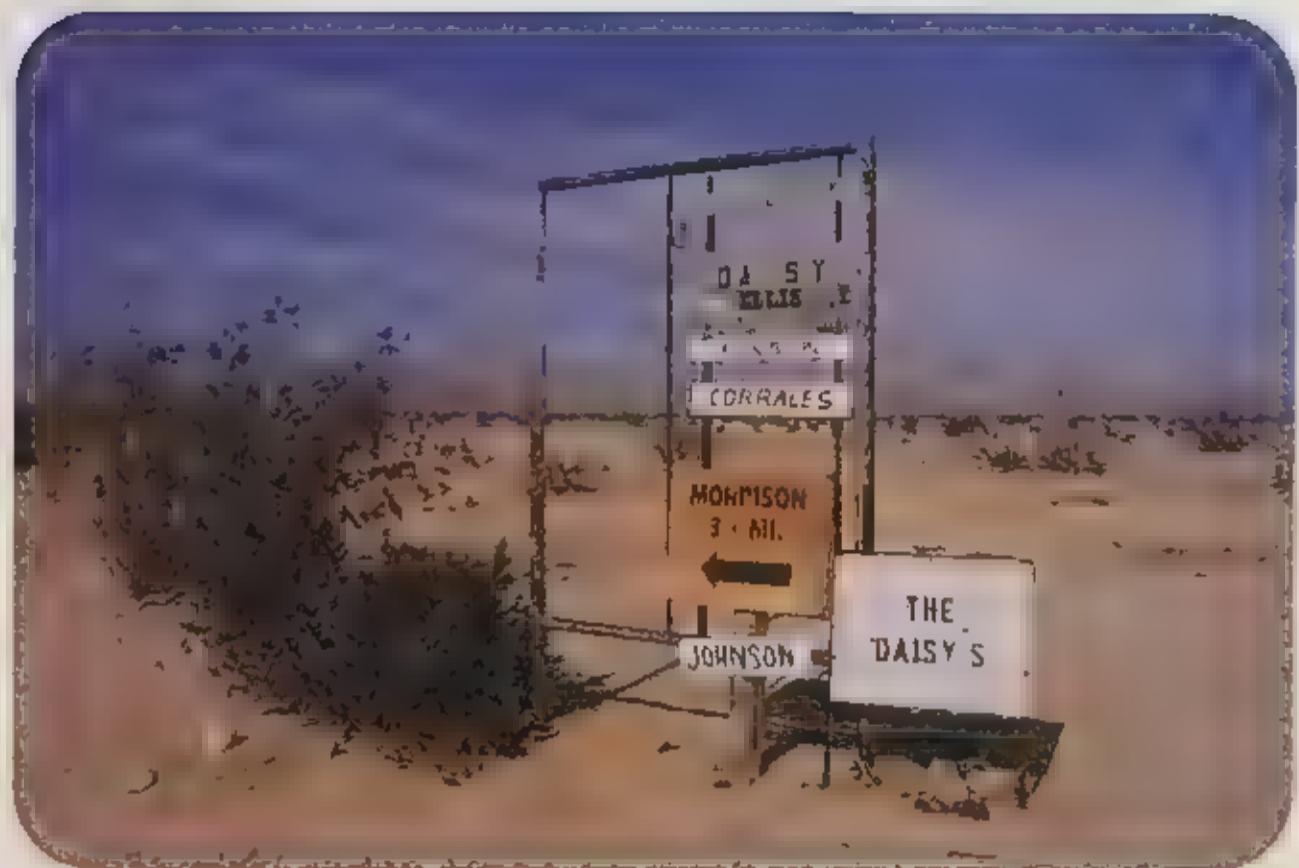
# THE MOJAVE DESERT



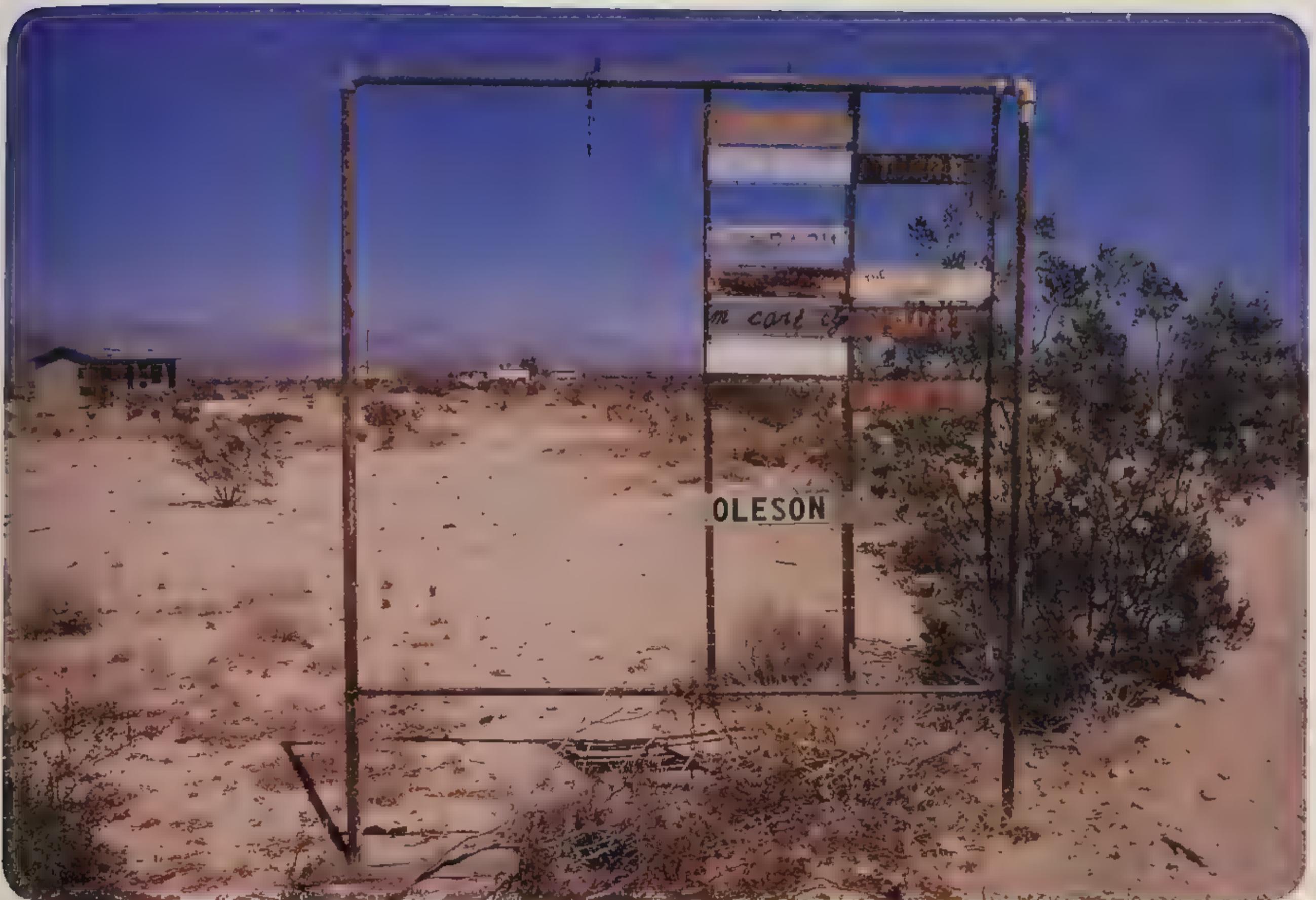




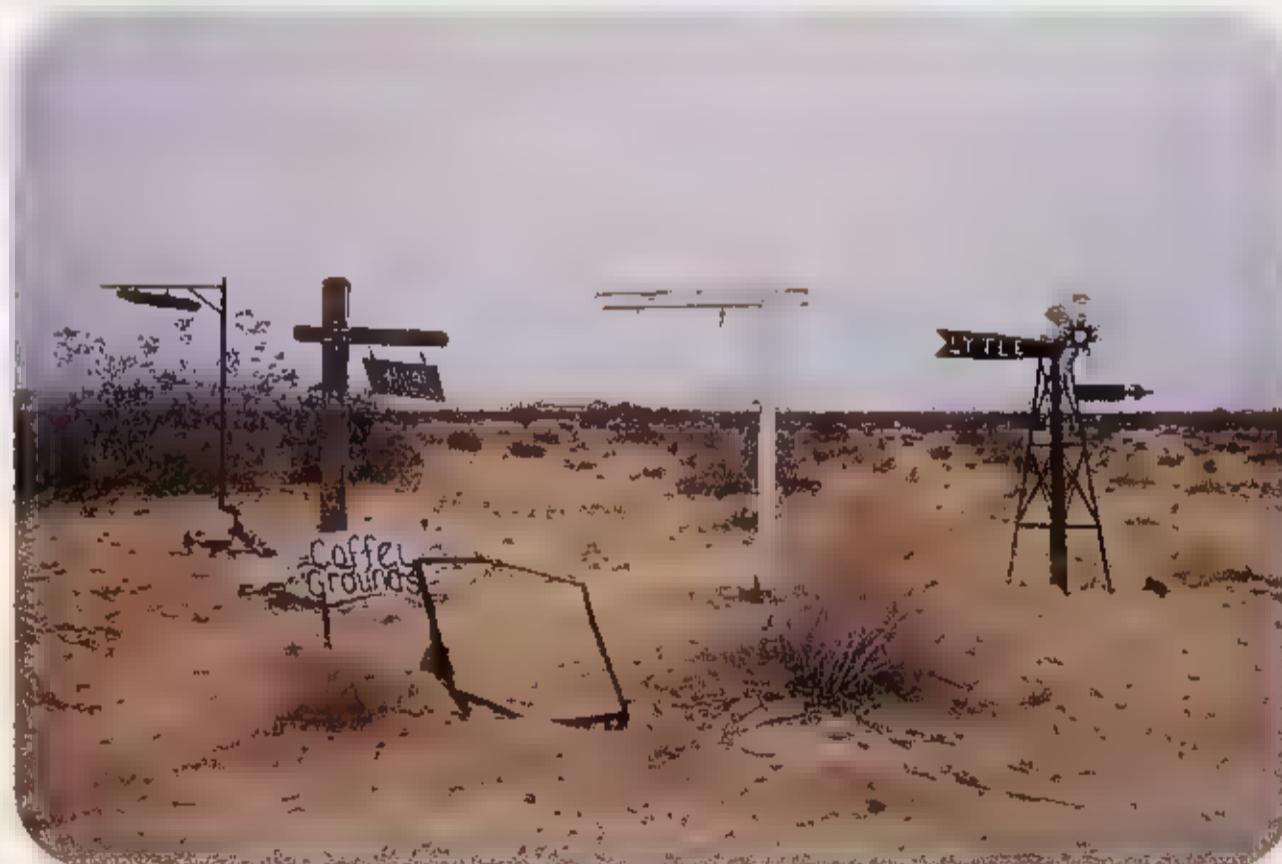
Another **FIFTEEN DWELLINGS**



**MY EYES ARE BURNT AND BLEEDING  
AND ALL THAT LOOKS LIKE A MONKEY ON A SILVER BAR  
BIG POOP HATCH WITH A COTTON HATCH  
HATCH HOLES THAT THE LIGHT SHOWS IN  
AND THE LIGHT SHOWS OUT**



**AND THE LITTLE RED FENCE  
AND THE WIRE AND THE WOOD  
AND THE BARBS AND THE BERRIES  
THE TIRES AND THE BOTTLES AND THE CAR UPON RIMS**



**AND THE HEAT SWIMS ON ITS FENDERS  
AND THE DUST COLLECTS  
AND THE RUST OF AUTUMN SURRENDERS INTO GOLD  
TRUMPET POOP ON THE GROUND WITH PEANUTS  
ITS BELL WAS BLOCKING AN ANT'S VISION  
AND THE MICE PLAYED IN ITS AIR HOLES AND VALVES**

SIGN CLUSTERS



A LADYBUG CRAWLED OFF ITS MOUTHPIECE  
STANDING OUT RED AND BLACKED ITS WINGS  
AND BLEW OFF TO A FLOWER  
ITS HUM HEARD JUST ABOVE THE GROUND

*More SIGN CLUSTERS*



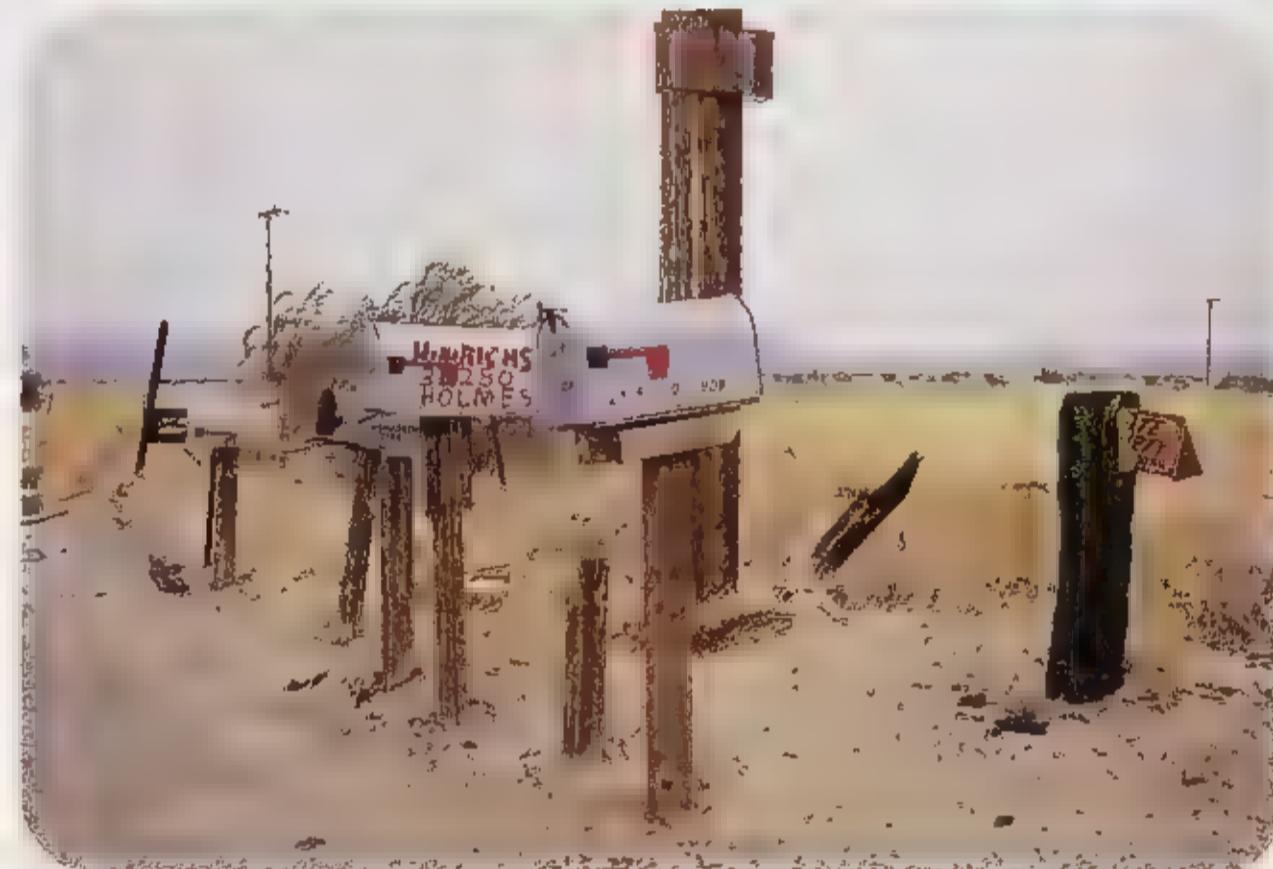
**BLACK DOTS WERE HUNG  
IN WHAT TURNED OUT TO BE AN OLIVE TREE  
THAT ORIGINALLY HELD A TREE HOUSE FULL OF  
A BUILDING WITH ONE SMALL WINDOW**

SIGNS THAT POINT *Some also in clusters*



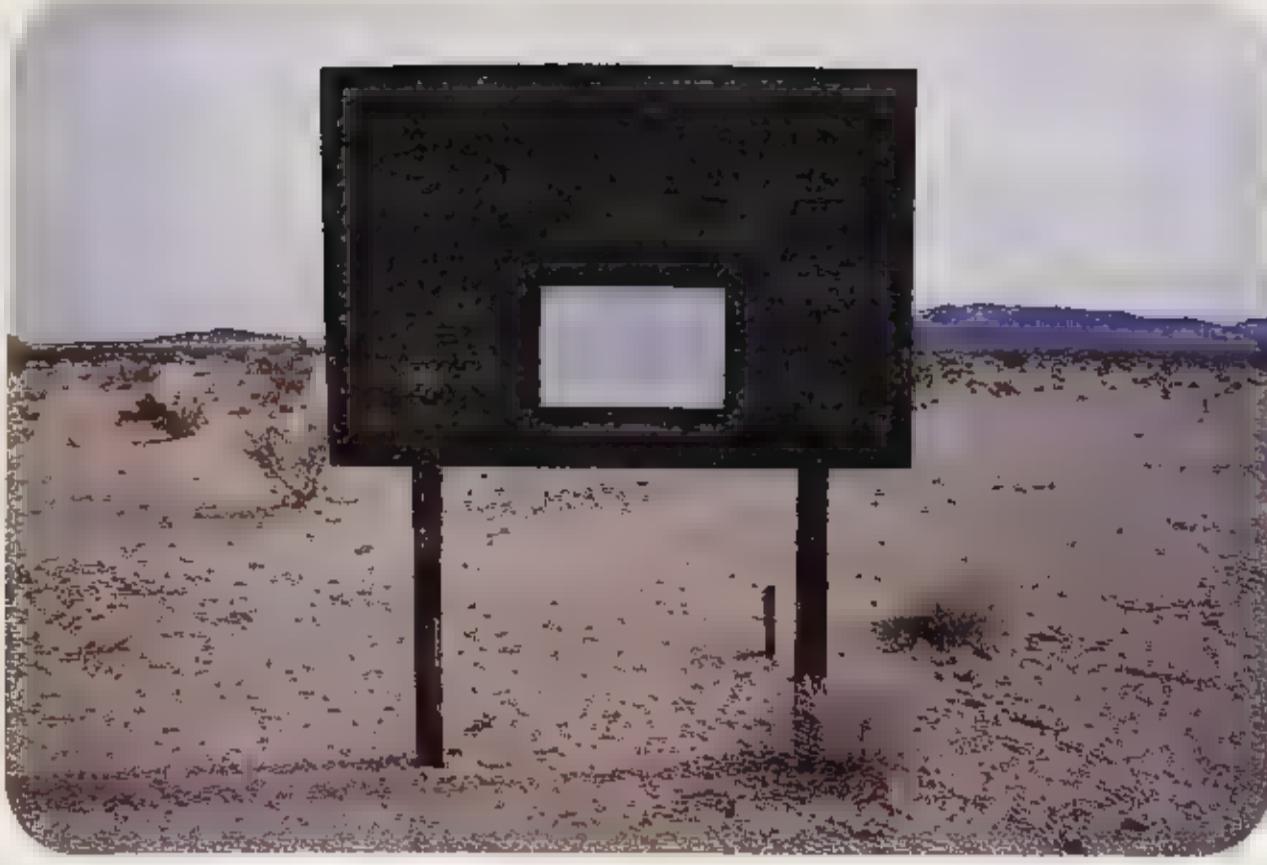
**BIRDS AND BROKEN GLASS  
AND TINY BITS OF NEWSPAPER  
“MY SUN IS FREE FROM MY WINDOW,” SAID THE GOD  
THE GREEN DABBERS**

**SIGNS THAT POINT** *This way and that*



**RICE WIRES MOUSE TINS AND MILK MUFFINS  
CEREAL AND STONE  
MATCHES  
AND MASKS AND MACE AND CLUBS  
AND SPLINTERED SHAFT LIGHT  
INTRIGUES A CRICKET ON A DUST JEWELLED PENLET**

SIGNS NEAR MAILBOXES *On a Sunday*



**COBWEBS COLLECT DOWN PLASTER  
RUN INTO A HOLE AND FIND COLLECTED GLASS THAT  
DRINKS THE REFLECTION OF MIDDAY AFTERNOON  
MIDWAY BETWEEN TELEGRAPH LINES**



**A SILVER WING - A CLOUD - A RUMBLING OF A CLOUD  
A CROWD OF VARIOUS VIOLINS  
STRUM FROM NEXT DOOR THROUGH MY WALL  
INTO MY EAR OBVIOUSLY ARTIFICIAL**



**NEIGHBORS LAUGH THROUGH SANDWICHES  
HARLEM BABIES  
THEIR STOMACHS EXPLODE INTO ROARS  
THEIR EYES SHINY WITH STARVATION  
SPRECKLED HULA DANCE ON MY PHONOGRAPH  
MY DOOR RATTLES WINDY**

SINGLE POST SIGNS On an overcast day (B)



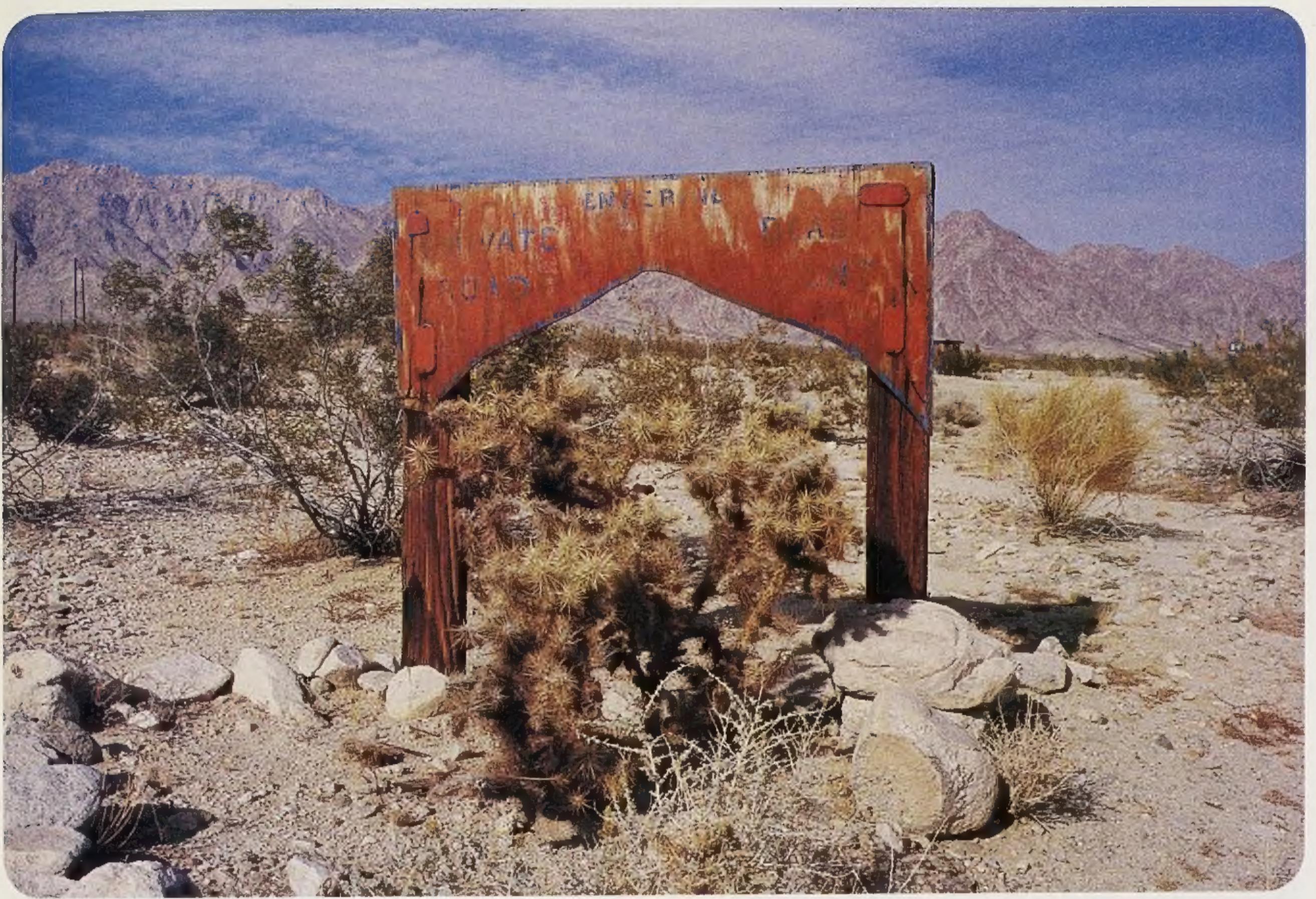
**SAND WEARS MY RUG SHOE AND TAPS ON THE  
UNHEARD FINISH OF AN HOURGLASS I CANNOT HEAR  
A TYPICAL MUSICIAN'S NEST OF THOUGHTS FILTER  
THROUGH DUST SPEAKERS**



**"WHY DON'T YOU GO HOME?  
OH BLOBBY, ARE YOU GREAT,"  
EXCLAIMS TWO LIPS IN SOME JUMBLED  
ROCK'N'ROLL TUNE AND WEARS A SPOT  
I CANNOT SCRATCH**

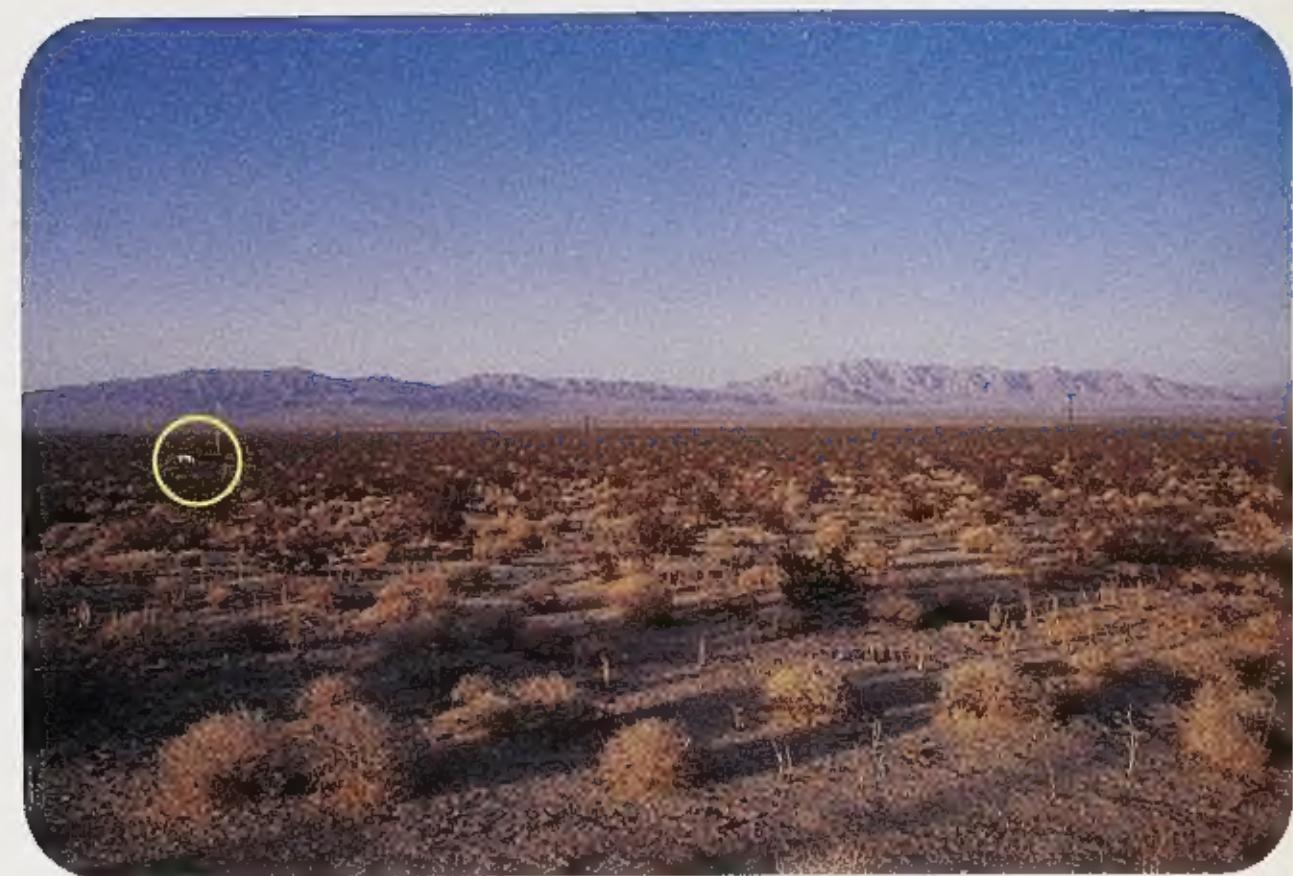


**THE SURFACE OF A FRIEND  
THIS HIGH BOOKAFRIEND LAID ON ME  
ON THE COUCH RELAXING IN THE CORNER BEHIND  
A STILL LIFE POND  
WITH PLENTY OF BUGS AND LILY PADS**



**SLURRED IN MUD BANKS AND BOULDERS  
TIN CANS AND RAISINS WARPED BY THOUGHT  
STRAIN ON THE SPOON  
LIKE A WHEAT CHECK - CHECK BIF  
COTTON POPPING OUT OF HIS SLEEVE**

**ASSORTED COMMERCIAL SIGNS** Some barely legible



**POOP HATCH OPEN  
BIG POOP HATCH WITH A COTTON HATCH  
HATCH HOLES  
GOT TO PICK UP THE HORNS  
BUT THE HEAD WON'T MOVE UNTIL IT WALKS**

**"81" POOP HATCH** poem by **DON VAN VLIET** From the 1982 album **ICE CREAM FOR CROW**  
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